AMERICAN CINEMATOGRAPHER

FOR AMATEUR AND PROFESSIONAL PHOTOGRAPHERS

August, 1940

25c

Foreign 35c

Published in Hollywood by American Society of Cinematographers

Light Meter and Its Relatives
CLARK

Cinematographers Show Economies

Thrills in Asia
BOYLE

Honor Projectionists
CRAMER

'South of the Border'
HERBERT

Barnes and Rennahan Win Poll

A.S.C. Names Advisory Committee

Hollywood Forum Meet Interesting

Good Color in Everyone's Reach
TAPPENBECK

Multiplying 16mm. 798,520.96 Times

...or Sparkuhl, A.S.C Fred ... Murray and Patricia Morison

DU PONT

SUPERIOR-2

The Pass-key to Quality

With this versatile negative, you can complete a heavy production schedule with expedition — and be confident of securing excellent screen results.

Superior-2 gives you speed, latitude and a broad tonal range, with which to master difficult set-ups. It has the fine grain size and long scale gradation to produce photographically excellent prints. On your next assignment have your magazines loaded with Du Pont Superior-2.

Du Pont Film Manufacturing Corporation
INCORPORATED

9 Rockefeller Plaza
New York . . . N. Y.
Plant . . Parlin, N. J.

Smith & Aller, Ltd.
6656 Santa Monica Blvd.
Hollywood . . California

BETTER THINGS for BETTER LIVING through CHEMISTRY

NOW — THE VERSATILE *Eyemo*

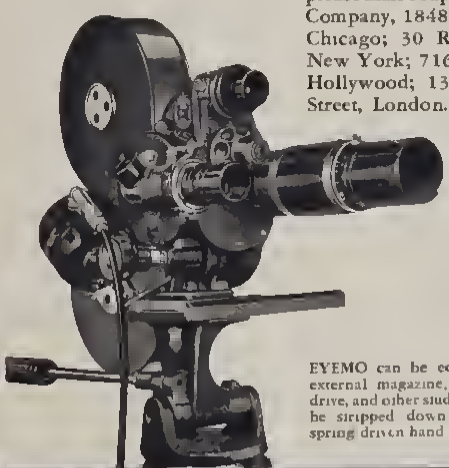
Has a New "Positive" Viewfinder!

BELL & HOWELL engineers have scored again! Now the versatile Eyemo has a "positive" viewfinder and a new finder turret which mounts three matching viewfinder objectives.

With this new "positive" viewfinder, there is no masking to reduce the field. A large-size image always fills the entire finder aperture . . . for all lenses of any focal length

In addition, this new Eyemo finder eliminates eye parallax! Even when your eye wanders from the center of the eyepiece, you still see the EXACT field to be filmed!

Add the advantage of having three matching finder objectives on a turret for instant readiness, and you begin to know why now, more than ever, the Eyemo is unsurpassed in the field of portable cameras. For no other camera offers the versatility and dependability of the Eyemo For information about this superb 35 mm. camera, please mail coupon Bell & Howell Company, 1848 Larchmont Ave., Chicago; 30 Rockefeller Plaza, New York; 716 N. LaBrea Ave., Hollywood; 13-14 Great Castle Street, London. *Established 1907.*



EYEMO can be equipped with 400 foot external magazine, offset turret electric drive, and other studio accessories, or it can be stripped down to a light, compact, spring driven hand camera

MAIL COUPON TODAY

Other Recent Eyemo Improvements

Important! Many Eyemo owners are converting their cameras to include these changes Conversion charges are reasonable Write for details.

NEW FLAT BASE—2½" square, with dowel holes, gives perfect seating on any flathead tripod.

LENS MOUNT LOCKING SCREWS lock each lens *in focus!*

TURRET LOCK for Eyemos with offset turret assures alignment even with long, heavy lenses.

DETACHABLE CORD now supplied with electric-drive models.

PRECISION-MADE BY

BELL & HOWELL

BELL & HOWELL COMPANY AC 8-40
1848 Larchmont Ave., Chicago, Ill.
( ) Send details about new, improved Eyemos
( ) I own Eyemo Serial No. ... —Am interested in converting it to include .....
.....
Name .....
Address .....
City ..... *State*

AMERICAN CINEMATOGRAPHER

A Technical and Educational Publication on Motion Picture Photography

Published monthly by the

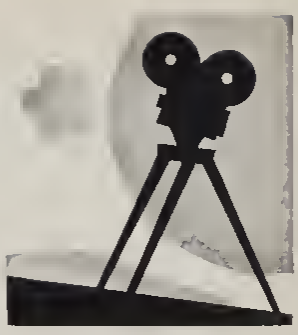
AMERICAN SOCIETY OF CINEMATOGRAPHERS, INC.

1782 North Orange Drive Hollywood (Los Angeles), California

Telephone GRanite 2135

JOHN ARNOLD, President AL GILKS, Secretary-Treasurer

Vol. 21 **August, 1940** **No. 8**



CONTENTS

The light meter and its relatives 342
By DANIEL B CLARK, A S C

Barnes and Rennahan win poll by one vote 344

For either 8mm or 16mm B & H has new viewer 344

Dramatic story on making "South of the Border" 345
By CHARLES C. HERBERT, A.S.C.

Turret head magazine loader issued by B & H 350

Issue Kodak 35, f 3.5, Kodamatic shutter 350

In the Picture Houses 352
By GEORGE BLAISDELL

710,711 Magnifications is the best we can do 354

Probation agencies make juvenile film 354

A.S.C. names committee to consider Leshing letters 356

Boyle gets genuine thrills on Asiatic expedition 358
By JOHN W BOYLE, A S C

Cinematographers show how to achieve production economies 360

Filming for amateurs good book to possess 364

New books 364

Projectionists honored by nationwide merchants. 365
By PAUL R CRAMER

Hollywood Forum has interesting meeting 369

New Master Cine with "Sharpshooter" angle 370

Good color in Kodachrome within everyone's reach 371
By HATTO TAPPENBECK

The Front Cover

Here you see a motion picture being filmed with only the essentials present Fred MacMurray and Patricia Morison, stars of Paramount's "Rangers of Fortune," make love, while Albert Dekker and Gilbert Roland (on the right) look on Above the camera looks down, and to the left Director Sam Wood and the script girl look on.

The picture is being photographed by Theodor Sparkuhl, A S C Guy Bennett is operative cameraman

The Staff

EDITOR
George Blaisdell

TECHNICAL EDITOR
Emery Huse A S C

WASHINGTON STAFF CORRESPONDENT
Reed N Hasthorne A S C

ADVISORY EDITORIAL BOARD
Victor Milner A S C
James Van Trees A S C
Fred W Jackman, A S C
Farciot Edouart, A S C
Fred Gage A S C
Dr J S Wataan A S C
Dr L A James A S C
Dr C E K Mees, A S C
Dr W B Rayton A S C
Dr Herbert Meyer A S C
Dr V D Sease A S C

COUNSEL
Sam Wolf

CIRCULATION
Marguerite Duerr

NEW YORK REPRESENTATIVE
S R Cowan Suite 2810 11 West 42d St
Chickering 4-1278 New York

FOREIGN REPRESENTATIVE
Georges Benoit, 100 Allee Franklin
Pavillions-sous-Bois Seine France
Telephone LeRaincy 13-19

AUSTRALIAN REPRESENTATIVE
McGill's 179 Elizabeth Street Melbourne
Australian and New Zealand Agents

Neither the American Cinematographer nor the American Society of Cinematographers is responsible for statements made by authors

ESTABLISHED 1920 Advertising Rates on application Subscription United States $2.50 a year Canada and the Pan-American Union, $2.50 a year. Foreign, $3.50 a year Single copies 25c, back numbers 30 cents, foreign, single copies 35 cents, back numbers, 40 cents

COPYRIGHT 1940 by American Society of Cinematographers Inc

Entered as second class matter November 18 1937, at the postoffice at Los Angeles California under the Act of March 3 1879

All Bull's Eyes?

GETTING perfect movies every time requires plenty of experience and ability But, whether you are an expert or a beginner, you can always have the advantage of the dependable quality of Agfa amateur motion picture films

We suggest these two fine Agfa 16mm. films for your use this summer

Agfa Fine-Grain Plenachrome Reversible, an all-around outdoor film that combines speed, brilliant contrast, and an agreeably moderate price. Plenachrome possesses wide latitude and full anti-halo protection

Agfa Panchromath Reversible, a fast material sensitive to all colors, that projects brilliantly and is also economical to use We recommend it highly for a wide variety of subjects

Get these two films at your dealer's today Each is $2.75 for 50-ft and $4.50 for 100-ft rolls Price includes processing and return postage **Agfa Ansco, Binghamton, N. Y. Made in U. S. A.**

Agfa

16mm. FILMS

PLENACHROME AND PANCHROMATIC

The Light Meter and Its Relatives

By DANIEL B. CLARK, A.S.C.

Executive Director of Photography
Twentieth Century-Fox Studios

SINCE the advent of the photo electric meter into the photographic departments of motion pictures, there has been a serious effort to arrive at a standard method of using the same effectively. A great deal of experimenting and research have been carried out and reams have been written by various authorities on the subject with the result that the effective use of the instrument has apparently become more or less chaotic.

Key light readings have been collected from different studios for the purpose of setting a general standard. The futility of these efforts becomes apparent when considering in the light of logic, for the reason that in most cases two very necessary steps have been overlooked in the co-ordination of the system.

The first of these most important steps is the necessity of standardizing the laboratory on a time and temperature basis, for, unless the cameramen are assured of constant processing, any effort on their part to arrive at a standard basis of lighting is hopeless.

Errors Reduced

Our experience at Twentieth Century-Fox has proved that the first and most important step toward arriving at standardizing key light must of necessity be the 100 per cent cooperation on the part of the laboratory. This cooperation is a miniature hurdle, since it involves only the co-ordination of the cameramen and the laboratory head with the sympathetic understanding of the desired goal, and the method to be employed in arriving at that goal.

However simple this first step seems to be, it is essential that it be accomplished before the second and equally important step can be successfully accomplished.

The second step is the standardization of the *f* value calibration of the lenses. Obviously the exposure values rendered by the photo electric meter is based on an accurate relation between any given *f* value stop on all lenses used by the cameramen. A survey of the present method of calibrating the lens stop reveals that considerable error resides in that method, at least to the extent that the maximum efficiency in the use of the photo electric meter is impossible.

These errors have been reduced to the minimum at Twentieth Century Fox by setting the lens calibrations by photo electric measurement of light transmission. This system gives the director of photography the assurance that each and all of his lenses will render a uniform exposure at any given stop.

Logically, if we are to assume that we can measure exposure by using the photo electric meter (on either incidental or reflected light) it follows that the exposure calibration on the lenses must be uniformly related to the reading of the meter. Changing the system of stop calibrations in no way impairs any of the established methods of our cameramen, but on the contrary, assures them of uniform results on all lenses at a given stop.

Comparatively Easy

Therefore, knowing that error does reside in the old method of diaphragm calibrations, it becomes immediately apparent that until a correct relation between the stops on all lenses is arrived at, a standard basis of key light is impossible insofar as the meter reading is concerned.

Setting up a standard system of key lighting at Twentieth Century-Fox was comparatively easy since our laboratory, under Michael Leshing's supervision, has always been operated on a time and temperature basis, only deviating from this system when unavoidable circumstances made testing necessary.

Therefore, in accomplishing the first important step in the system, it was not necessary for Mr. Leshing to make any definite changes in his system of processing.

The second step was a little more difficult since it was necessary to devise and build suitable equipment for calibrating the lenses. It can be readily seen that in calibrating by actual light transmission, 100 per cent precision is essential. After considerable experimenting with various measuring devices, etc., we finally adopted a setup which filled our needs. The accompanying photograph shows Mr. Laube and myself calibrating lenses by the Twentieth Century-Fox system of calibrating.

This invention relates to a method and a means for measuring the light speed of lenses.

The present method of rating the speed of lenses is based upon a mathematical ratio of the diameter or the area of the diaphragm opening, to the focal length of the lens. This system is applied to all types of lenses and is known as the *f* system.

It is evident that a system of this nature which involves only the aperture and the focal length of the lens fails to take into account the physical makeup of the lens involving the number of elements of the lens, the arrangement of the elements, the transmission properties of the elements, and the loss of light by reflection and absorption.

Represents True Value

For this reason two lenses rated as having the same speed under the *f* system will not transmit the same amount of light. Furthermore, due to a vignetting effect on the light distribution over the aperture which progressively increases as the aperture is opened, the mathematical ratio, or the *f* rating, does not represent a true value of the light transmitted through the lens at different light stops.

In order to overcome these discrepancies and to provide a method whereby all types of lenses, whether simple or compound, or composed of glass having various light properties, may be measured and calibrated as to speed without reference to the mathematical ratio above mentioned, we conceived the idea of determining the light value transmitted through a chosen lens with a fixed aperture under fixed lighting conditions and using this value as a reference standard for all types of lenses and for all light apertures used in connection with the lenses.

Under these conditions it becomes immaterial what the lens construction is, or the number of elements involved, since all these factors are compensated for in

the actual amount of effective light transmitted

It is a demonstrable fact that lenses calibrated for speed under the *f* system in some cases do not transmit even an approximate amount of light commensurate with the light indicated by the light stops on the lens As a matter of fact there is an aggravated light condition in the higher speed ratings caused by the failure of the mathematical ratio to take into account the various physical losses of the lens

In the motion picture are where lenses of various focal lengths and different makes are continually interchanged in making "shots" and where the cameraman must obtain the same negative density in all his shots from day to day it is imperative that he have an accurate rating as to the speed of all the lenses he uses

Cover All Types

It is even more important that the speed rating shall cover all types of lenses and shall represent the true value of effective light transmitted without any regard to physical dimensions of the lens In addition, the above method is closely allied with the modern method of gauging set lighting by a photometer where the actual value of light is measured and referred directly to lens light stops

Accordingly, it becomes the primary object of this invention to provide a method for rating the light speed of lenses upon the actual amount of effective light transmitted through the lenses

Another object is to establish a reference base for a method of the above nature whereby all light stops for all types of lenses may be correlated and calibrated so that corresponding speed ratings on different lenses will represent the same amount of light transmitted

This invention also includes a means for measuring the effective light transmitted through a lens at various aperture openings In practice the means comprises a fixed source of light diffused over a screen or a ground glass In conjunction with this source of light, we use a lens mount so positioned with respect to the light that the field of the lens will subtend a uniformly diffused patch on the screen

The lens is set so that it will come to focus upon focal plane screen within the mount when the lens focus is set at infinity Closely adjacent this screen within the mount is a light responsive element which is connected to an ultra-sensitive electric meter

The purpose of setting the lenses on infinity is to put all measurements of the light transmission capacity of the lens upon a maximum field

Used for Testing Meters

Accordingly, it becomes another object of this invention to provide a means for measuring the light transmission value of lenses wherein the actual effective light transmitted through the lens from a fixed source may be measured and calibrated for various light apertures while the lens is focused on infinity

In measuring the value of the light transmitted through a lens the size of the screen receiving the light passing through the lens may become important for integrating purposes Our invention provides a means for utilizing various size focal plane screens The cali-

lighting, never is also used for testing meters.

Only after these all important steps were completed was it possible to arrive at any point of key light measurement which could be definitely depended on to bring results. The success of this method is evidenced by the efficiency with which our cameramen can pursue their work.

With the assurance that all lenses at a given stop are related, and that the negative is being processed by a standard method that assures constant results, it only remains for cameramen to peg their key light by a given foot candle reading which has been arrived at through a long series of tests.

Economy Beyond Question

The economy of this system is beyond question. Our records show that since adopting this system, retakes caused by error in calibration has been reduced to the minimum. The accuracy and speed with which this system allows the cameramen to pursue their work is economy which is impossible to estimate as well as being the factor which allows him to secure uniformity of quality which heretofore has been next to impossible.

It places in his hands maximum control in changing or improving his methods of photographing, it minimizes the uncertainties caused by eye fatigue and allows him the maximum of his time to devote to artistic construction of lighting and composition, the system allows the laboratory greater control in correcting errors and working out improvements in processing methods without confronting the old problem of improving the results of one man's work at the expense of another.

In short, the unified system from the set to the screen allows maximum economy and efficiency in correcting error and improving quality but it is my unqualified opinion that, until all the above mentioned factors are 100 per cent coordinated, any effort to arrive at a basis on which to fix key lighting is futile.

BARNES AND RENNAHAN WIN POLL BY ONE VOTE

WARNER Brothers' "All This and Heaven, Too," won six out of eleven firsts in the Hollywood Reporter's correspondents' poll on pictures released during June. It came within but a vote of being seven firsts. George Barnes, A.S.C., and Ray Rennahan, A.S.C., who photographed Twentieth Century-Fox's "Maryland" a Technicolor picture secured one lone vote over Ernie Haller's (A.S.C.) black and white Warners' "All This and Heaven, Too." So far as recalled this is the first time in twenty eight monthly polls when the photographic award has been so close. William Daniels, A.S.C., was given third place for his photography in MGM's "The Mortal Storm."

The six classifications on ATAHT were for the best picture, best director, Anatole Litvak, best actress performance Bette Davis, best actor performance, Charles Boyer, best screenplay, Casey Robinson, best supporting actress performance Barbara O'Neill.

For Bette Davis it meant the creation of the remarkable record of an award for each appearance she has made on the screen in the last twenty-eight months. Seven times has a picture in which she appeared been released in that period and seven awards have been made to her. On the present occasion she came within three votes of getting a unanimous choice.

Award for best supporting actor performance went to Frank Morgan for his sterling work in MGM's "The Mortal Storm." For best incident performance S. S. Sakall took the honors in Warners' "My Love Came Back." For best musical score the nod went to Herbert Stothart for MGM's "New Moon." For the best general feature there was a tie between two RKO's: "Anne of Windy Poplars" and "Cross-Country Romance."

FOR EITHER 8 OR 16 MM. B & H HAS NEW VIEWER

Comes now the long anticipated announcement of an intermittent film viewer by Bell & Howell, and with it the announcement of some new streamlined "heavy duty" rewinds that depart radically from conventional design. Showing actual movies on the ground glass viewing screen, instead of a series of single still frames, the new "Filmotion" viewer is the basic unit of a film editing outfit that appears to be the last word.

Precision made after the Bell & Howell tradition, the new viewer is claimed to produce a moving image that is exceptionally clear and steady, with the special anastigmat lens providing a picture that is sharp even to the edges of the viewing screen. All reflecting mirrors are front surfaced and aluminized, to produce maximum brilliance and "ghost free" images. Convenient controls for focusing and framing are provided, and the 30-watt lamp is readily accessible for cleaning.

The ground-glass viewing screen of the Filmotion viewer is said to be exceptionally large — 3 by 2¼ inch on the 16mm model, with a magnification of 7.8 to 1, and 2¼ by 1⅝ inch on the 8mm model, with 13 to 1 magnification. Viewing screens are well shielded, presenting brilliant images even when room lights are on.

Instead of notching the film to identify the visible frame, the Filmotion viewer is equipped with a device which cuts a short slit in the edge of the film opposite the frame on the screen at the moment. This slit is readily found, and has the advantage of producing no film chips to clog the film channel and scratch the emulsion.

New B Units Announced for Kodak Precision Enlarger

Designed to accommodate the larger negative sizes used by amateur photographers, a line of B units for the Kodak Precision Enlarger is announced by the Eastman Kodak Company, extending the scope of this equipment.

The new, larger B units take care of negatives up to 3¼ by 5½ and 4 by 5 inches—this including the popular 2¼ by 4¼-inch, 3¼ by 4¼-inch, and 9x12-cm sizes. Major units are a Bellows Assembly B, and a Lamphouse Assembly B of the diffuse illumination type; these with the stand assembly constitute the complete Kodak Precision Enlarger Assembly B.

Announced simultaneously are three new Kodak projection anastigmat lenses, in focal lengths suitable for the larger negatives, and accessory equipment to be used with the major B units.

The Kodak Precision Enlarger, Assembly B, can be used for making enlargements and reductions, lantern slides and film positives, and, with accessory units, for making and projecting enlarged color separation negatives from Kodachrome transparencies, for direct photography in color or black-and-white, including small-object photography, for copying in black and-white or color, and for photomicrography. The lenses available offer a wide range of reduction and magnification up to more than 1-to-1 in copying and direct photography.

Two Editing Outfits by Kodak

Two compact, portable editing outfits—one for 8-mm. and one for 16-mm. film—are announced by the Eastman Company.

The new Kodascope editor outfits contain, in a compact case, all the necessary materials for editing, and the opened case provides convenient support arrangements for the supply and take-up reels, viewer, splicer, and necessary accessories.

Dramatic Story on Making "South of the Border"

By CHAS. W. HERBERT A.S.C.

Camera crew in Alamos looking along arched sidewalk

EVER since "The Great Train Robbery" made history on its first run, Westerns with exciting action, villains and heroes have continued in popular favor. In the beginning there were few that did not have a renegade Indian or Mexican bandit, complete with sombrero and huge mustache, playing the part of the villain.

And while no audience in the world likes a fast moving picture with thundering hoofs and gunplay more than the Mexicans, they soon tired of seeing themselves constantly portrayed as bad hombres and began to protest. Mexico brought pressure to bear through diplomatic channels until the motion picture industry changed its policy and dug up bad men from elsewhere.

When American producers exhibited scenes which offended foreign countries, their governments took protective steps and set up strong custom regulations governing the importation of camera equipment and a strict censorship of the making of pictures as well as the exhibition of films.

Mexico was one of the first countries to enact these regulations, and for a long time they were so strict that no company could economically afford to send a camera crew there.

While Mexico had long been regarded as a land of interest to the tourist, archaeologist, botanist, biologist and photographer, the center of interest naturally lay around Mexico City while the border had been passed up.

Decides on Border

I had been working in the Southwest, getting material for our "Going Places" travelogue series, when the office asked me to make a reel in Mexico.

Ten years ago I worked in Southern and Central Mexico for almost a year and knew that territory well I could easily have made a reel there, almost to pattern But I wanted to do a reel on South of the Border and show that this territory contained much of beauty and interest also.

I've always had the theory that it is easier to make a good picture than a bad one if you take the time and trouble to get the right co-operation. The travelogue cameraman is not interested in catastrophes, pestilences, famines or revolutions—he wants points of interest to the tourist.

As there is usually some government or civil body charged with the responsibility of getting good publicity for its city, state or country, this is the organization which can give the most valu-

Closeup of man rapidly walking along thirty-foot wall and but one foot wide nonchalantly carrying adobe brick.

General view of church in Alamos

General view of street lamplighter in Alamos.

able help in locating and arranging pictures.

Recently the Mexican regulations pertaining to motion pictures have been loosened up. Both the States of Sonora and Chihuahua have become very tourist-minded since they heard of the great flow of visitors to Mexico City on the highway from Laredo, Texas

Officials Enthusiastic

Now both of these states are racing to complete a paved highway from their capitals to the border. I found the officials eager to give me every co-operation which would help me produce a true, complimentary film of these states

When I applied to Tomas Morlet, Mexican Consul in Nogales, Arizona, for permission to go into Sonora, he enthusiastically phoned Governor Macias at once, and in a twinkling all permits and arrangements were made.

The Chief of the Chamber of Commerce in Nogales, Mexico, accompanied me to Hermosilla, the capital. There I was turned over to Alejandro Martinez, former Mexican Consul in Los Angeles but now with the Sonora Tourist Office, and we set out together for Alamos and Guaymas.

We found Alamos an old colonial city, tucked away between the mountains, forty miles by country road from the railroad at Navajoa. Three hundred years ago it was a cultured, prosperous city, capital of New Spain, with rich mining activities.

It was from Alamos that expeditions set out to explore, subjugate and settle a vast region to the North and West, now known as California, Arizona and New Mexico.

Built to Last

When Alamos was built by the Spaniards, it was built to stand, with adobe walls three and four feet thick, heavy beamed ceilings supporting cement roofs and high walls inclosing lovely patios. With the abandonment of mining, and its use as an outpost ended, Alamos has just been left to stand.

General view from terrace in Alamos looking toward church

Closeup of girl in Alamos

Scene Agrarian spring plowing near Bustillas, Chihuahua.

No progressive merchants have defaced its walls with advertising signs. No modern builders have knocked down the old fronts to erect modernistic homes or gasoline stations. It is a substantial, well preserved ghost city with a few descendants of the early Spaniards living almost in isolation behind its thick walls, proudly carrying on the traditions of the past.

The streets are cobbled with large stones worn smooth by time. Odd shaped lamp holders hang from the corners of the buildings. Large stately trees line the Prado, the Cathedral Square, and project above roofs from patios in the center of the block.

I thought Alamos a little gem and went to work with the determination that I would capture this atmosphere of agelessness, stability and quiet charm if it were possible.

The opening shots were made from terraces overlooking the town clustered around the Cathedral. Two women were asked to sit in the yard in the foreground, sewing and talking.

In order to keep them from distracting attention from the prime interest in this long shot, they were kept in the shade and the lens focused on infinity. The women were thus in soft black silhouette and the view of the town in crisp clearness.

Government Helps

We then moved down into the street to make scenes featuring the arches which support the sidewalk coverings. These were ideal for framed shots looking through them toward other imposing buildings. There was little action, however, so I had to wait my chance or else have Mr. Martinez arrange to bring some people into our set from other streets.

Alamos is just the kind of town where you must get inside the buildings really to appreciate its charm. For this task it was quite important to have the help of the Government Mr Martinez arranged for me to make scenes inside several patios. Some of

General view Rancho Alamo, cattle coming in foreground

the young girls consented to help and they posed, artfully picking flowers, feeding birds and just looking pretty in some really lovely settings.

In one patio there was a rigging of a pulley and rope with a hook on one end. With this a bird cage was hoisted up above the roof tops and into the sunshine where the canary had a good view of the Cathedral tower. Another patio contained an elaborate lamp holder, and I made a shot of the maid lighting the lamp at dusk.

The effect was pleasing, with the maid, lantern and arches silhouetted against a soft lighted sky. As the lamp was lit, the flame was plainly visible against a background darker than the flame.

Sunday Too Far Away

I wanted scenes around the Plaza, but there wasn't much action except on Sunday and we could not stay that long. We talked this over with the townsfolk and they offered to turn out for a promenade just as they did each Sunday. About a hundred girls and boys, dressed for the occasion, willingly posed coming out of the Cathedral, talking together and strolling around the Plaza.

The next day we completed this sequence with intimate scenes of a shoemaker at work in his patio, a baker boy delivering fresh bread and a blacksmith at work on a wagon wheel. Then toward evening a street lighter was caught just as he lit the corner lamps with the Cathedral tower in the background.

Alamos was a real find and we left it reluctantly, but with the feeling that we had a sequence of unusual interest tucked away in our cans.

Guaymas, the beautiful, gay tourist resort on the Gulf of California, was our next objective. While Guaymas is an interesting sea coast town, it was not outstanding enough in itself to make a sequence.

We passed it up for the Playa de Cortes, the lovely hotel built by the Southern Pacific to take care of the tourists who come and linger in its delightful climate, to relax and try their luck with deep sea fishing between rounds of golf, tennis, riding and lounging. The hotel was built almost like a movie set with good camera positions from every angle.

As a complete contrast to Alamos, I worked out a sequence to illustrate the life of the tourist, showing horseback riding, boating and an elaborate buffet luncheon served around the swimming pool.

Sequence's Fitting End

The cocktail lounge was decorated with interesting Mexican murals, so photofloods were placed to light these as well as the long bar. With groups of carefree tourists at the bar and grouped at little tables, with the murals in the background, we had a fitting end for this sequence.

Cattle raising and mining are the principal industries of Sonora. As mining is less pictorial, I chose a cattle round-up for our next sequence. Inquiring around, we heard of Rancho Alamo, near Magdalena.

The ranchhouse was built on a side hill in the form of a castle, with corner towers and a high wall inclosing a garden. The corral was near, making a most unusual setting for a routine cattle round-up.

We drove out into the hills and made one shot as the herd was being gathered, then dashed ahead to get a general view of the cattle as they turned down the hill toward the corral, being sure that the castle showed up in the distance.

There was an ideal set-up from the far side of the corral, looking toward the castle, but normally the cattle did not come in that way. We talked the shot over with Mr. Drum, the owner, and he willingly drove the cattle down along the wall and put some into the corral in our immediate foreground.

We repeated this action from another angle, closer to the cattle. Then detail shots were made as the cattle went through the gate—closing a cattle round-up sequence that had a truly unique background.

Sure Enough Ranch

In addition to the unusual appearance of Rancho Alamo, it was a delightful place run by charming people, Mr. and Mrs. Hugh Drum. Interesting was the fact that Rancho Alamo was operated as nearly as possible on a self-sustaining basis.

The Drums raise their own meat, roast their own coffee, generate electricity, have all modern conveniences, maintain a saddle shop, wood-turning machinery, a carpenter and machine shop, grind their own corn, and operate a laundry.

Recently ten rooms with private baths have been made available for guests who want to live on a real cattle ranch for awhile. Rancho Alamo was certainly a surprise to find South of the Border.

It is just the kind of place where a complete reel could be made of Life on a Cattle Ranch. The Mex-

ican cowboys are all picturesque and know their business and they work as if it is a pleasure. I hope to go back there next fall and make a complete reel.

Although it would have been quite easy to make enough material in Sonora to complete "South of the Border," I felt that the subject matter should be scattered over more territory, so I moved to Chihuahua to complete the reel.

After we checked our equipment out of Sonora, it was necessary to make new arrangements to enter Chihuahua at El Paso. We were fortunate in knowing Mrs. Georgia Carmichael, who was doing tourist promotion work for Mexico.

Fast Action

Together we went to see Colonel Elparza, Mexican Consul in El Paso, explained what we wanted to do and made a formal request for our permits. Colonel Esparza was quick to see the tourist publicity value of our proposed reel and speedily arranged for our entry.

Once cleared through the Mexican Customs, I went direct to Chihuahua City, the capital. Angel Martinez, Secretary of State, was intrusted with the responsibility of seeing that I had the proper help and found the kind of subjects that not only met the requirements of our "Going Places" reels, but which would also please the government.

As Dr. Dominguez, Secretary of Agriculture, knew every corner of the state, he was appointed to accompany me during my stay.

Chihuahua is a large historic city, so we made a complete sequence on the city alone, just as we do in most large cities. Scenes of the principal buildings including the Palace, City Hall, Scientific Institute, Cathedral, Pancho Villa's home and the Penitentiary were shot from many angles. Whenever possible, action and details were included to keep up the interest.

Shoe shine boys, odd store signs, pigeons around the Cathedral, an outdoor photographer with elaborately painted backdrops, monuments, artists working on murals and the Mayor's Council in session around an enormous table filled in to make this sequence complete.

Chihuahua has long been known as the state of huge land grants and powerful cattle barons. Mexican history is closely geared to revolutions against these enormous private estates so no film of Chihuahua would be complete without this feature.

The ruins of Quinta Carolina and Bustillas made ideal introductory shots for a sequence of Agrarian activities. These were followed with shots of the Agrarians living on and farming successfully the little plots which they gained through the revolution against the hacienda system.

It was spring, the fruit trees were in bloom and the farmers were busy plowing, harrowing, planting and irrigating. This was a perfect set-up for a sequence on farming.

An unbelievable building boom was taking place in Chihuahua, with old downtown residences being made over into streamlined stores. The families who lived in these houses were being forced to look elsewhere for homes, and around the edge of the city subdivisions were springing up. New houses were to be seen everywhere—some small five and six room cottages, others large, elaborate estate homes with medium-size houses in between.

So rapid has been the growth that many beautiful new homes found their walls adjacent to old adobe buildings. Interesting to me was the fact that many of these elaborate mansions were built of adobe brick just as all of the early colonial homes.

Building a house sounds commonplace, but I visualized a sequence which would be pictorially interesting and show a new aspect of Mexican life. I realized that angles and settings would be essential, and determined not to make any shots unless the action and settings were just right. I soon found that I would have to use many different locations to illustrate the various stages of building with adobe brick.

This sequence started out with a shot of a jagged section of the wall of an old building that was being torn down. The wall formed an ideal frame for the Cathedral in the background, and the men feverishly tearing down the wall told the story of "Down with the Old."

Closeup of Hands

Not far away was a new building which was almost completed. On one side was a hoist used to carry up the cement and other supplies. By getting back and using a telephoto lens, the Cathedral towers came into the frame along with the hoist. A fast action shot was made of the hoist to spell "Up Goes the New," and I had a good lead for the building sequence.

It's a good idea to work from the ground up in building a house,

(Continued on Page 378)

Scene at hitching rack, Rancho Alamo dude ranch

TURRET HEAD MAGAZINE LOADER ISSUED BY B & H

IMPORTANT camera news of the month is Bell & Howell's announcement of the new 16mm turret-head Filmo Auto Master, first multi-lens sub standard magazine loader in the industry "Here," says B&H, "is the easiest-to-operate camera in the world—offering instant use of three lenses, automatically positioned viewfinders, interchangeable film magazines, and freedom from sprocket threading."

The Auto Master rounds out the line of single-lens Filmo auto load cameras announced a few weeks ago as successors to the well-known Filmo 141 It is powered by the 141 mechanism, but it is encased in a distinctive new housing designed in the modern mode by one of America's foremost industrial stylists

Some of the Features

1 A rotating, three-lens turret, upon which any three lenses may be mounted —wide angle, speed, or telephoto Any lens is instantly placed in photographing position simply by rotating the turret

2 Automatically positioned viewfinders Mounted directly on the turret beside each lens is the corresponding view finder objective As the camera lens is rotated to position, the matching objective is automatically seated before the viewfinder, offering a full-size image, no masking for telephotos This is the same new type positive viewfinder, an announced for the auto load—providing an image markedly more brilliant than in previous models.

3. An entirely new and extremely practical idea in camera strap handles The steady strap handle of the Auto Master, as on the auto load, is detachable, screwing securely into the tripod socket on the bottom of the camera

In this position the steady strap provides the ideal method for holding the camera steady In addition, it permits swinging the camera into instant action without releasing the grip, or if preferred, the strap may be removed entirely

4. A new, built-in exposure calculator which gives at a glance the correct lens setting for both Kodachrome and black and white film Kodachrome figures are in red, those for monochrome in black

The Auto Master operates at four speeds, 16-32-48-64 frames a second. Built in are the single-frame release, starting button lock, and the Spot-Tip eyepiece for spectacle wearers The footage dial is on the magazine, plainly visible through a window in the camera wall, and the entire Filmo family of lenses will fit the turret.

The Filmo Auto Master, equipped with the Taylor Hobson f.2.7 lens and the viewfinder objective, is priced at $195

ISSUE KODAK 35, f.3.5, KODAMATIC SHUTTER

A NEW model of the Kodak 35 with coupled range finder and Kodak Anastigmat Special f 3 5 lens in Kodamatic shutter, is announced from Rochester by the Eastman Kodak Company

Supplementing the three other Kodak 35 models, and incorporating many noteworthy operating conveniences, the new Kodak 35 with range finder is to retail for only $47 50 The built in range finder is of the precise split held military type, in which the two halves of a large, clear image are lined up as the lens is focused

In this camera, the focusing range extends from four feet to infinity Focusing is accomplished by means of a control wheel, convenient to the finger tips When the halves of the range finder image are accurately matched, the lens is automatically in correct focus The lens mount is of the rigid tubular type notable for sturdiness and dependability

Sharp-cutting, carefully color-corrected, the lens of this camera permits beautifully detailed pictures either in full color or monochrome The Kodamatic shutter, well-known for superior construction and consistent accuracy at all speeds, has settings for "time," "bulb," 1 10 second, 1 25, 1/50, 1/100, and 1/200—plus a delayed action mechanism, to allow the photographer to enter the scene

Advancing the film in the Kodak 35 with range finder automatically winds the shutter and brings into view a small red signal, indicating that all is ready for the next exposure. Each film frame is accurately centered and automatically locked in position for exposure, and double exposures are prevented An exposure counter on top of the camera automatically keeps track of the number of shots Standard magazines of 35mm Kodak Film are used, this making available to the user an extremely broad range of film types—including Kodak Panatomic X, Plus-X, Super-XX, Kodachrome Regular and Type A, and Micro file for copying Loading is rapid and easy.

The viewfinder of this Kodak 35 is of the optical eye-level type, and is built into the range finder housing A slight shift brings the eye from the range finder eyepiece to the view finder eyepiece The range finder housing, bottom plate, and other metal parts are handsomely satin finished, and the body of the camera is black with an attractive morocco grain. Neck strap lugs are provided, and a de luxe field case, of Grade "A" leather with yellow stitching and polished edges, is available

New Filmo Auto Master, first camera to combine the convenience of magazine loading with the efficiency of a three-lens turret

EASTMAN PLUS X NEGATIVE

Unfailingly
Dependable

Definitely
Accurate

J. E. BRULATOUR, Inc.
DISTRIBUTORS

In The Picture Houses

By George Blaisdell

"Sporting Blood"

M-G-M's "Sporting Blood," directed by S. Sylvan Simon, is a sure-enough entertaining picture. It is even better than that. There are stern moments in it—moments of thrill. To lovers of horseflesh it will rate among the best. For after all it is something of a horsey picture. It has a heroine, too, Maurine O'Sullivan, who is in love with a horse as well as a man. She knows the horse is a gamble, and she is pretty certain the man is. But she is a good gambler herself. With the odds rather heavily against her in each instance, she wins on both. For those who are sticklers for a happy ending it is a hundred percent production.

Robert Young is a strong lead. He is splendidly supported by Lewis Stone, a well to-do Virginian who outgrows a grudge, William Gargan, a companion of the race track follower Young, Clarence Muse, submerged as a butler, but who gives the part his best. There are others, too.

Sidney Wagner, A.S.C., is director of photography. Many of the settings are in a rundown mansion, of near spooky atmosphere, or in a great stable, with dim light creeping through it. But whether the indicated light be low or brilliant, the screened result is natural and pleasing.

●

The Sea Hawk

Warner Brothers has produced a big picture in "The Sea Hawk," a remake by the same company after a lapse of sixteen years. In many respects it is a great picture. Plainly no expense has been spared, either in cast, which is long and notable, or in its settings, which are many and lavish.

Several players in their interpretation of the parts assigned them enhance a reputation already strong. Two of these stand out — Errol Flynn as Captain Geoffrey Thorpe of the Sea Hawk and Flora Robson as Queen Elizabeth. Brenda Marshall as the feminine lead has not so much to do, being rather ornamental right up to the closing. There her opportunity comes, she fills it splendidly.

Probably in the history of the screen no sea picture ever has been so adequately staged, especially in the creation of two full-sized ships, built at a cost of over $150,000. This magazine last March printed a picture of the two ships shown within a single stage, which we take the liberty of reprinting.

It is a man's picture in large degree. No man will shut his eyes on any part or any foot of it. Some women will. Exciting it is, plenty.

In a super-spectacular film of this rank it goes without saying the photography bulks big. Sol Polito, A.S.C., is director of photography, with special effects by Byron Haskin, A.S.C., and H. F. Koenekamp, A.S.C. No cinematographer or photographer either can afford to miss seeing this film so filled with melodrama, with scenes of pomp and adventure.

●

Pride and Prejudice

In "Pride and Prejudice" MGM has a notable picture. From first to last two factors stand out—photography and direction. Karl Freund, A.S.C., and Robert Z. Leonard make their presence felt even if they are unseen. It is a woman's story. Properly enough, with Aldous Huxley in the making of the script of this Jane Austen novel was Jane Murfin. And their work was based upon Helen Jerome's dramatization of the novel.

Even though the story was created mainly by women, women were not spared. They were characterized mercilessly, especially in the conscienceless designing of Mrs. Bennett, mother of five daughters, all marriageable, played by Mary Boland. Greer Garson and Laurence Olivier were the leads. It is a strong team, even as it is a strongly opposed pair—opposites in temperament, but mates in honesty and in quick wit. In fact, the screen play is marked by its keen dialog, not even excepting those robust examples indulged in by the Lady Catherine de Bourgh, characteristically put on by Edna May Oliver.

Reference has been made to Karl Freund's photography. It really did begin right at the beginning. Opportunities were many, and they were all accepted.

●

"The Boys from Syracuse"

Universal's adaptation from Broadway's recent musical comedy of "The Boys from Syracuse" was in turn somewhat belatedly and remotely suggested by Shakespeare's "Comedy of Errors," with its Antipholus being doubly portrayed by Alan Jones and the Dromios being likewise taken care of by Joe Penner.

The best thing in the performance may have been the singing by the doubled Alan Jones of what was in full effect a duet by themselves, or of course by himself. Other principals were Martha Raye, who was seen much during the course of the show. Her singing of "The Greeks Have No Word for It," written for the picture, was effective and enjoyable. Alan Mowbray and Eric Blore were excellent as a comedy team.

Joseph Valentine, A.S.C., was director of photography, with an abundance of brilliant photography falling to his lot. John P. Fulton, A.S.C., was in charge of process photography. The sets were a blending of the ancient and the streamlined modern, with the art direction under Jack Otterson. The sets truly were one of the features of the performance.

●

The Man I Married

There has been keen interest in Twentieth Century-Fox's "The Man I Married." The original title of the script had been "I Married a Nazi." Under protests of German authorities the name is changed to that under which it goes out to the world—or such rapidly diminishing part of the world as may be permitted to gaze on it.

The change is in line with the scripted facts. Francis Lederer, who portrays Eric Hoffman, is not a Nazi in the opening of the story, but he quickly becomes one on returning with his wife and eight-year-old son to his boyhood home in Germany, where he insists the family will remain.

The wife, Joan Bennett, had been given to understand it was to be a short stay. Disgusted and worse at the scenes she has witnessed of brutality—and worse—she declares she is starting for home. Her husband informs her she is not taking her son. To the anti-Nazi senior Huffman, Otto Kruger, the husband repeats his decision. The wife in distress already has arranged for transportation through an old friend, Kenneth Delane, Berlin newspaper correspondent, played and finely played by Lloyd Nolan.

When things are blackest for the wife and her son, and after the husband had absolutely refused to reconsider, the elder Hoffman quietly, undramatically in manner, springs a bombshell. It is one of the most pronounced examples of a climax on which this reporter ever has been permitted to sit.

It is the husband now in distress. Spurned by the Nazi woman with whom he is confessedly in love, played by Anna Sten; unlooked upon by the wife and child who leave on their way for the airport, the husband is a picture of Retribution—to perfection.

Peverell Marley, A.S.C., directs the photography—so directs it that it is a part of the stern picture. You are unaware of it.

●

They Drive by Night

Warner Brothers' "They Drive by Night" is truly titled, for in it the chief employment is of truck drivers, those who carry freight to the country from the city and from the country to the city. The action and dialogue are of the robust sort, as is to be expected of men who

Scene showing Seahawk and Madre de Dios, replicas of deep sea craft specially created for "The Sea Hawk," built on the inside of Stage 21 on the Warner lot in Hollywood. The Madre de Dios is 165 feet in length and the Seahawk 135. The stage inside which the two ships were built was created for the occasion, being 160 by 270 feet, with a height of 85 feet. Water to the depth of 12 feet can cover the floor of the stage. That means over a million gallons of water. And that in turn means special mains to the source and of sewers and drains.

follow occupations sometimes hazardous, frequently marked by thrills.

The cast is noteworthy. George Raft, Ann Sheridan, Ida Lupino, Humphrey Bogart and Alan Hale are the principals. The honors go to Ida Lupino during the latter part of the story. Her portrayal of the woman on trial for her life, who on the witness stand starts off smoothly and easily, gradually falls into hysteria and then into a maniacal frenzy is as fine as anything that has been seen in a long time.

Ann Sheridan is progressing rapidly. No longer does she, or if ever she did no longer need she, depend on her good looks to get her by. She has the balance and the poise of the trouper. It is a pleasure to watch her.

Arthur Edeson, A.S.C., is director of photography. Special effects are in the hands of Byron Haskin, A.S.C., and H. F. Koenekamp, A.S.C. It is a melodramatic type of picture that places plenty of burden upon the photographers, but they are handled in a manner that only veterans can surmount.

On the story side the picture is of human beings. Rough they may be, it is true, or at least unpolished; smart, sometimes witty, in their retorts one to the other, perhaps once or twice trenching on the "lady" censors' smalltown sensibilities. But it will be enjoyed by every plane in the category—except that of the dull.

•

We Who Are Young

In "We Who Are Young" MGM has produced a story of newlyweds beset with troubles that will interest in varying degrees both young and old. The customers will renew acquaintance with the toughest of eggs—strict constructionists of hampering rules—and also the most beneficent of humans, the men and women who make life at its darkest worth living to the temporary victims of circumstances in the hopes of better times to come.

Lana Turner and John Shelton compose the couple who start married life under prospects of gradual prosperity and who suddenly come to grief. They prove to be the opposite in temperament. It is the husband who is sensitive to extremes, unable to "take it on the chin"; the wife who is calm, placid, blessed with abundant reserve, unfailing in her faith of those better times to come.

There is a good cast in this typical tale of New York. It is a significantly silent house which follows the somewhat drab theme of the story, entertainment unquestionably to the average woman, something else perhaps to the man to whom the theme is a reminder of bitter personal experience.

But the ending counts big with the mass, the ending in which all the bugs are ironed out—in which Gene Lockhart as the main devil sees the light and of-

(Continued from Page 374)

710,711 MAGNIFICATIONS IS THE BEST WE CAN DO

[And then we are told we are shy . . . 87,809.59 shy!]

CLIFFORD NELSON of San Francisco, he who while engaged in recreation department work in San Francisco frequently makes remarkably strong motion pictures—specializing in Kodachrome—recently wrote a letter to his friend Walter Evans, western director of the educational division of Bell & Howell in Los Angeles. The letter related a matter of projection at which the San Francisco cinematographer marveled.

"We projected a 28-foot picture with a new Filmoarc projector," the letter went on in describing a 16mm show Nelson had put on at Stanford University. "The results were as beautiful as any I have ever seen. The Stanford officials as well as the audience were most enthusiastic.

"You had better check on these figures, but we estimated that this picture screen area was something like 375,000 times the area of the 16mm. frame. I am quite certain Blaisdell would be interested."

And indeed he was, on receipt of the Nelson letter and an accompanying note from Evans in which he said he could not vouch for Clifford's calculations on the magnification, but that they seemed to be very impressive.

So they appealed to the editor. Having on a couple of occasions had opportunity to observe what that Filmoarc thing could do with 16mm. on a large screen—but please be assured with no thought of casting the faintest trace of aspersion on the necessarily hurried figures thrown together at the Stanford showing—the editor casually grabbed a piece of paper and a pencil and went to work.

The dimensions of a 16mm frame are .408 inch wide and .292 deep. That means in a square inch there are 8.3937 plus frames. In a square foot there would be, multiplying by 144, 1208.8928 frames. In a 28 foot screen, which should be 21 feet deep—1 to 3—there would be 588 feet. And in 588 square feet we would say there should be 710,711.3664 magnifications.

Which we will reiterate for the benefit of Cliff Nelson he is perfectly right in his thought we would be interested.

By the way, we are sending a copy of this note to Ed Reeve of the Bell & Howell Company in Chicago asking him to submit these simple mathematics to expert scrutiny. We want to give you the goods.

NOTE FROM E. A. REEVE

Dear Mr. Blaisdell — 7-8/40 — In haste

Filmoarc Proj. Aperture is .376 inch by .280 inch.

Screen width, 28 feet by 12 = 336 inches. 336 inches ÷ .376 = 893.6+ = number of frame widths on 28 foot screen. 893.6 squared would give the magnification. I make it 798,520.96.

Projection aperture, being smaller than 16mm. frame, gives the higher (than your) magnification figure. It's OK, because *aperture area* is what you throw on screen.

E. A. REEVE

PROBATION AGENCIES MAKE JUVENILE FILM

A motion picture to interpret the juvenile court and probation is now in production and will be ready for distribution this fall, it has been announced by Charles L. Chute, executive director, National Probation Association, New York. The film will be available in the 16mm. and 35mm. widths to interested agencies throughout the country.

Judges, probation officers and leaders of welfare organizations everywhere have long expressed the need for an interpretive motion picture in the field of juvenile delinquency and crime prevention. Responsive to these requests and mindful of the growing importance of the cinema in helping to create vital public interest in public welfare endeavors, the Board of Trustees of the Association has now undertaken to produce such a film, Mr. Chute said.

The picture will present the work of the modern juvenile court in its relation to the proper care and treatment of young offenders. Although some of the background factors which stimulate juvenile delinquency will be suggested, particular emphasis will be placed upon the techniques of good procedure from the apprehension of the child through detention, court hearing, psychiatric study, and probation supervision. The story will be that of a boy offender, but the problem of girl delinquents will also be recognized.

A one-reel, sound motion picture, the production will run ten minutes. It is expected the film will be widely used by courts, probation offices, community chests, welfare and character building agencies, women's groups, service clubs, schools, colleges, university extension divisions, departments of public welfare and parent-teacher associations. Some advance orders have already been received.

Individuals who are qualified by experience and training to help with the film have been enlisted to assist on all phases of the production. It was pointed out that no detail is being overlooked which might contribute to a successful and technically perfect production. A folder describing the forthcoming picture will soon be available for distribution.

Serving with Mr. Chute on a committee of the board of trustees of the National Probation Association in sponsoring the film are Mrs. Sidney Borg, New York City; Laurence G. Payson, New York University, New York; Judge George W. Smyth, Westchester County Children's Court, White Plains, New York, and Timothy N. Pfeiffer, president of the association.

English Install 57 Percent Gain in Sound Equipment

Shipments of RCA Photophone motion picture sound reproducing equipments to England during the first half of 1940 were approximately 57 per cent greater than for the same period of last year despite the economic dislocations caused by the war.

Van Ness Philip attributes the increase to the blackouts and war strain, which have made the entertainment provided by the cinema more important to the English than ever before.

At the same time, RCA Photophone reports a substantial increase in sales of sound reproducing equipments in the United States during the second quarter.

"Movie Crazy" Stolen

On July 11 a 16mm. sound on film print of the production "Movie Crazy" was stolen from a parked automobile in West Milford, N. J. New Jersey police have been notified. The automobile was owned by the salesman for Eastern School Films, Philadelphia. The film was leased from Nu-Art Films, Inc., New York.

PENETRATION

The tremendous penetrating power of the carbon arc is well demonstrated by the famous air beacon at Chicago. Pilots are able to see the beam from the single carbon arc in this huge searchlight at a distance of more than one hundred miles.

This penetrating quality of carbon arc illumination adapts it to the lighting requirements of large studio sets. The color quality, closely resembling daylight, is a further advantage for color productions or where there is need to blend artificial lighting with daylight.

Hedrich Blessing Studio

USE NATIONAL TRADE MARK MOTION PICTURE STUDIO AND HIGH INTENSITY CARBONS

NATIONAL CARBON COMPANY, INC.
Unit of Union Carbide UCC and Carbon Corporation

Carbon Sales Division, Cleveland, Ohio
GENERAL OFFICES
30 East 42nd Street, New York, N. Y.
BRANCH SALES OFFICES
New York, Pittsburgh, Chicago, San Francisco

A.S.C. Names Committee to Consider Leshing Letters

From the Laboratory Chief

TWENTIETH CENTURY FOX FILM CORPORATION
Studios Beverly Hills, California

July 1, 1940

MR. GEORGE BLAISDELL,
AMERICAN CINEMATOGRAPHER,
1782 NORTH ORANGE DRIVE,
HOLLYWOOD, CALIFORNIA

DEAR MR BLAISDELL.

I read with great interest, and still greater disappointment, the article of William Stull on "Major Studios Light Levels" in the July issue

Why that article?

Whoever takes it upon himself to write on light levels in the studio should know that the differences of lighting in different studios may be very simply explained by the part played by the processing laboratory.

To talk, as the article does, on studio light levels without even mentioning the laboratory is, to me, very strange.

I repeat again, it's very strange to see an article on the differences for studio light levels without seeing even a mention of the laboratory processing.

Very truly yours,
MICHAEL S. LESHING.

MSL-S

From the Editor

July 2, 1940

MR MICHAEL S LESHING,
TWENTIETH CENTURY-FOX FILM STUDIOS,
BEVERLY HILLS, CALIF

DEAR MR LESHING.

My thanks for your letter of this morning.

Naturally I regret the article on "light levels" is a disappointment to you, but I am glad to know of it Disappointments concern me

Thirty-one cameramen were referred to in that Table No. 1. If any one of them was disappointed he has failed to inform me But then, of course, the Cinematographer is a cameraman's journal. Facts should have been reported and he should have been satisfied with them.

If less than the facts were reported then all of us should be dissatisfied But I am quite sure that if in the story the laboratory had not been studiously ignored the dissatisfaction would have been greater For it is a story by itself

The time for that is the August issue The writer of that story should be a laboratory man, for he may say ten times as much as a cameraman can say and get away with it without being misconstrued

I know of no one better qualified than yourself to tell readers of this magazine in what manner the article on lighting failed to reach the levels at which you visualized it, to tell it quietly, good-humoredly, and without a trace of bitterness—at least, that's the way I have sized you up

The subject is of too great importance to the technicians of the industry to leave open, if it be open, as you declare it is now

Who can help to close it better than yourself?

Cordially yours,
GEORGE BLAISDELL.

GB-MD

Michael S. Leshing, chief of laboratory of Twentieth Century-Fox Studios

From the Laboratory Chief

TWENTIETH CENTURY-FOX FILM CORPORATION
Studios Beverly Hills, California

July 9, 1940

MR. GEORGE BLAISDELL,
AMERICAN CINEMATOGRAPHER,
1782 NORTH ORANGE DRIVE,
HOLLYWOOD, CALIFORNIA

DEAR MR. BLAISDELL-

Most likely I have made a mistake by writing to you about the "light levels."

I say "most likely," because the inevitable result of that epistle to you was your letter of July 2, where you proceed without many preliminaries to tell me, and I quote "I know of no one any better qualified than yourself to tell readers of this magazine in what manner the article on lighting failed to reach the levels at which you visualized it."

I don't blame you for telling me that. I am blaming myself for provoking you to pop that sentence at me

I don't believe I am qualified to talk to cameramen and all other technicians on the subject because I am only a laboratory man, and not a cameraman at all

As a lab man, who, in the "good old days," developed many, many thousands of negatives, I cannot change my conception of the respective parts played in the making of a negative by the cameraman and the laboratory.

Conception of Respective Parts

I say "and the laboratory" very advisedly I never belonged to that type of lab man who told the cameraman that no matter what the exposure is, he, the superman in the lab, can fix it. To my own sorrow, and at a considerable detriment to my pocketbook, I always held to the view that at most what the laboratory should and could do to a cameraman's exposure is to preserve it.

I remember, about twenty or more years ago, while developing negatives, I had the surprise of my life finding once, in a fixed negative in the white light, an entirely different subject than I thought I was developing in the dark room. That was the day when my determination to discard my eagle eye "expertness" and adopt a much more re-

liable method of developing negatives was born.

And until today, when I see some of the remarkable differences, not only in density but in quality of negative, I simply shrug my shoulders in surprise at the slowness of progress in photographing and processing of film. And this is at a time when film is of unbelievably better quality than a few years ago, lenses much faster and better, and laboratory control methods unknown fifteen years ago.

Without me telling you, you can readily see, Mr. Blaisdell, the reason why I cannot allow myself to write an article for your magazine. I am afraid I may hurt the feelings of some people (and you know that that would not do).

This is why I would prefer that the A.S.C., which should be most interested in the subject and in the drawing of conclusions which I believe should be drawn, should arrange a series of meetings where all the interested parties would be able to sit down and thrash the matter over.

There is no question as to who is right or who is wrong, or who should be blamed. The industry, the art of photography, are not interested in that. They are interested in finding the correct method of producing negatives, and there is only one correct method.

One more reason exists why I would be afraid to write an article on the subject. I would be afraid to make some cameramen and some laboratory men jump to the conclusion that I want to bring them down to a certain regimentation where they will lose their individuality and their chance for expression.

Nothing of that sort is in my mind, especially as far as the cameraman is concerned. Nobody can take away from the cameraman his personality as it is expressed in methods of lighting his subject. I am talking only about the technical side of making negatives, where two and two must be four and not something else.

Hoping that you understand my position, I am,

Yours,

MICHAEL S. LESHING

MSL/s

Following a careful consideration of the letters of Mr. Leshing, the American Society of Cinematographers decided they be submitted to a special advisory committee of the society, with a recommendation for action in the best interests of all concerned. The following committee was named.

Victor Milner, A.S.C., Paramount, chairman.

Daniel Clark, A.S.C., Twentieth Century-Fox.

Farciot Edouart, A.S.C., Paramount.

Charles Rosher, A.S.C., Warner Brothers.

Joseph Valentine, A.S.C., Universal.

Cine-Kodak F.1.9 Model E Announced Ready to Issue

An f1.9 model of the Cine-Kodak Model E (available up to now only with f3.5 lens) is announced now ready by the Eastman Kodak Company.

This 16mm. includes, among other features, a choice of three filming speeds—normal, intermediate, and slow motion, a fully-inclosed viewfinder placed close to the lens for minimum parallax, a footage indicator which shows at the edge of the viewfinder field, allowing a constant check on footage while a scene is being filmed; a simplified gate and ample finger room around the aprocket, for easy loading, a long running spring motor, and an exposure lever which can be locked, to allow the operator to enter the scene. The camera loads with 50 or 100 foot rolls of all 16mm. films.

Price of the new Cine Kodak, Model E, with f1.9 lens, is $67.50. Provision is made for interchange with other Cine-Kodak lenses, of wider angle or longer focal length.

New Units Now Available in Kodak Lens Attachments

Several new units in the popular Kodak combination lens attachments are announced by the Eastman Company.

A new type of adapter ring, now available to fit lens mounts from ¾ inch (19 mm.) to 2½ inch (63.5 mm.), includes a threaded adapter ring insert which permits the use of unmounted Wratten filters, in "B" glass, thus eliminating the cost of individual metal cell mounts for each filter.

New step-up rings enable the owner of two cameras, differing in lens-mount diameter, to use the same filters or other attachment units on both. Each step-up ring accommodates units of the next larger series. Both the new adapter rings and step up rings are handsomely chrome finished.

David Rotbart, Washington, D.C., is adapting his Filmo 8 to a 36-inch f.3.5 lens. Mr. Rotbart plans to film the moon and stars, and a special motor will move the lens, keeping it accurately trained upon its heavenly subject. Look carefully and you will see the camera at the lower end of the lens.
Photo by Sydney R. Bayne.

Boyle Gets Genuine Thrills on Asiatic Expedition

By JOHN W. BOYLE, A.S.C.

An overland motor tour from Paris to Bombay by way of Germany, Hungary, Jugoslavia, Bulgaria, Turkey, Syria, Iran, Iraq and Afghanistan would be an unusual experience under any conditions. Making that trip during the past year, under the deepening shadows of a world war, proved a memorable, and thrilling, one. I know—I've just returned from making that long trek as director of photography for the Thaw Asiatic expedition.

On June 21, 1939, we sailed from New York on the President Roosevelt of the United States Lines, bound for Le Havre, France, and more than ten thousand miles of adventuring. In the party were Mr. and Mrs. Lawrence Copley Thaw of New York City, Automotive Engineer Earle Fahrney, and myself.

Behind us was the sponsorship of nearly a dozen learned scientific bodies, including the National Geographic Society, the American Museum of Natural History, the American Institute for Iranian Art and Archaeology, the French Museum of Natural History and the Musee de l'Homme, of Paris, and the cooperation of Britain's Royal Geographic Society, the British Museum, the India Society, the East India Association, and the Governments of the United States, Great Britain, France, and all the countries and states through which we were to pass.

Plenty Rolling Stock

Elsewhere aboard ship rode our overland transportation—a special Buick sedan in which Mr. and Mrs. Thaw and I were to ride, three sturdy Chevrolet trucks to carry our kit and provisions, and a forty foot house-trailer which, hauled by a powerful cab-over engine truck, provided deluxe, air-conditioned living quarters for the Thaws, Fahrney and myself throughout the trip.

All of these cars were equipped with two-way, short-wave police radiophone equipment, and fitted with many photographic conveniences. Tripod platforms were provided atop the trailer and the cabs of the three trucks, while the sedan was fitted with a special sliding "sunshine" roof and mounts for "high hats" fore and aft.

Our camera equipment—two Mitchell cameras, two motor-driven Eyemos, a 16mm. Cine-Kodak Special, four Contaxes, a 4 by 5 Graflex, and all necessary accessories—were carried in a special trailer behind the sedan, mounted in snug sponge-rubber cushions. With them we exposed more than 150,000 feet of bipack color, 400,000 feet of black-and-white negative (Super XX, Plus-X, Background-X, Infrared, etc.), 40,000 feet of 16mm. Kodachrome, and innumerable stills. To record native music and ceremonials we carried a Presto disc recorder.

On June 30 we landed at Le Havre, where our six Indian "boys," who had been sent from Bombay, awaited us, all in smart blue and white uniforms and imposing turbans. These "boys" ranged in age from 23 to 45 years; all were Mohammedans, and had seen service in the British Indian Army.

As is usual at these French seaports, it started to rain soon after we had landed, so we had a six-hour drive through pouring rain in the dead of night, reaching Paris at dawn.

Warlike Preparations

There Mr. Thaw and I caught the morning plane for London, spending the day visiting old friends at Denham and Ealing. But one look at the warlike preparations evident on every side, and we were agreed that we had better be on our way as soon as possible, so we hurried back to Paris by the evening plane. Three days later, the final preparations and formalities completed, we were leaving Paris, headed for Strasbourg.

Our first night was spent just outside a little village near Nancy, where we had our first taste of the "goldfish-bowl" life that was to be ours. The whole town turned out to watch us show the Indians how to put up their tent, where the supplies were stowed, where our bedclothing was hidden, and how to light the galley stove.

We didn't do such a good job with the stove, for the flames shot up to the ceiling—and everyone reached for a Py-

John W. Boyle, A.S.C., just between rifles examines strips of film—some of the 600,000 feet exposed in a yearlong trip of the Thaw Trans-Asian Expedition.

Picture of the powerful cab-over engine truck which formed the lead in the caravan of five units in the Thaw Trans-Asian Expedition.

rene! Needless to say we ate in the open while the air-conditioner battled with the after-aroma of the fire extinguisher.

At Khel, across the Rhine from Strasbourg, we got our first taste of German efficiency. Two German officers and two motorcycle soldiers provided an escort as we rolled through the country.

And "rolled" is the correct word, for more war preparations evident on every side made us realize that the sooner we got through Germany, the better it would be. We hurried through Munich without stopping, even for a picture (it was raining, anyway!) or a glass of beer (and how *that* disgusted our German escort!) and pressed on toward Salzburg and Vienna.

Old Home of Hapsburgs

We had found that in the larger cities our caravan created so much attention that it was wisest to ask for the protection of some sort of inclosure. In Vienna, we were parked in the grounds of the Hertzendorf Palace, once the residence of the Hapsburgs, while we ventured forth to sample what remains of the night-life of old Vienna.

Little enough of it remains, we found though we did have some good food and excellent wine.

As far as we ourselves were concerned, everything in the way of food was provided for us there in Vienna, and it was only when we went shopping for meat for our "boys" that we realized what a real food shortage existed. A search of five large butcher-shops produced the sum total of one string of antiquated sausages! No explanation was offered—but it looked, even then, like hoarding for war.

Our entry into Budapest was uneventful except that the big trailer sideswiped a peasant on a bicycle. Neither he nor his wheel were injured—but his feelings were almost irreparably damaged, to the amount of 50 pengoes.

Beginning with Jugoslavia the roads grew steadily worse and our reception at the frontiers steadily much more magnificent. Entering Germany, we were greeted by two officers and four privates, in Jugoslavia, by two Government officials; in Bulgaria, by three governmental dignitaries—and in Turkey, no less than the Minister of Education himself acted as courier!

But, oh, those Turkish roads! We were told that the main road north and south had been traveled by Alexander the Great. I fear his passage marked the last work that had been done on that highway.

Dollar Unquoted

Aside from the highways, another major complication of modern traveling through these countries is the fact that all of them have currency restrictions barring the export of their money.

Fortunately though, Mr. Thaw is not only an experienced expedition chief but a canny New York banker. he figured our expenses so carefully that we managed to leave each country "broke," carrying none of their precious cash across the boundary. But imagine our embarrassment when we arrived in Aleppo, Syria and the bank told us the dollar was unquoted there!

Gasoline rationing was quite a problem, too, in view of the voracious appetites of our cars. It was in Aleppo, for instance, that we scandalized a gas station attendant by asking for 2000 litres of fuel. When he recovered, he pointed gravely to a four-block-long line of cars, each waiting for its daily ration of 5 litres. A litre, for the benefit of those who aren't familiar with metric measures, is slightly over one quart! We finally managed, however, to obtain enough "essence" to proceed to Beirut, where, with the official blessing of General Weygand, we got sufficient gas (and cash!) to head to Damascus.

It was while we were in Beirut, incidentally, that war was declared, and we were introduced to the blackout. On moonless nights, the blackout was so complete that it would have been perfectly safe to load a magazine with Super-XX in the main street without a changing bag.

Getting Around War

No one knew at that time how soon Italy was likely to enter the war and bomb Beirut (and its troop concentrations) and Latakia (with its oil pipe lines). So we packed the provisions that were waiting for us—American tinned food from Boston—airmailed our exposed film home, painted large American flags atop all our cars, wangled enough gas from the military to fill our 1000-gallon capacity, and started out for Damascus over the hills of Lebanon.

From there we were quickly off on a 600-mile trek across the Syrian desert for Iraq. During this stretch, outside of one jackal and a few gazelle, we did not see a living creature for 300 miles! At the oasis of Rutbah Wells—an important station on both the land and air routes to Bagdad—we spent another night. After filling our water tanks the next morning we headed for Bagdad. It soon became evident that we could not make this journey in one day's running, so we prepared to camp wherever nightfall overtook us.

But this—despite our deluxe traveling accommodations—horrified our Iraquian escort. They insisted that we take refuge for the night in a fortified camp which the British Air Force maintained in the desert to shelter caravans traveling between Jerusalem and Bagdad.

As our friends quaintly put it, "there were many wolves in the desert." Surely, we thought, no self-respecting wolf would live in such a barren, god-forsaken part of the earth, but our night in the camp was made pleasant by the company of several young Scotch pilots, and we ignored the surroundings of barbed-wire entanglements, machine-guns and Rolls-Royce armored cars.

"Desert Wolves" Stirring

But the next day the R A F officers explained the Iraquians' fear of "wolves"—the tribes were stirring, and only a few days before had attacked a car and wounded two of the occupants!

We spent ten days in Bagdad and filmed innumerable fine scenes of Arab life. The Prince Regent and the four-year-old boy king visited our camp, while the all-powerful Sheik of the southern tribes became our firm friend.

In all of these lands, however, we found that the native officials' passion for modernity was a major stumbling-block to our moviemaking. In every case we had the cooperation of the highest officials, in the land—usually the actual rulers—and were constantly accompanied by governmental escorts

(Continued on Page 379)

Cinematographers Show How to Achieve Production Economies

A STATE of economic emergency exists in the motion picture industry today For more than twenty years, the industry has been geared to produce pictures for a vast world market which, almost overnight, has virtually ceased to exist

The industry is therefore confronted with the problem of speedily readjusting itself to meet these new conditions To state the problem with the most brutal frankness, motion pictures must cost less to make.

The problem may be approached in two ways On the one hand, drastic changes might be made in conditions of employment and in the quality of the product. This solution the leaders of the industry are unwilling to accept, for it would mean the abandonment of standards which the industry as a whole has been many years in setting up

The other alternative is to make the methods of production more efficient, cutting out, in so far as possible, every unnecessary or wasteful practice that can be found. To this end, the industry's leaders have asked for suggestions, especially from the creative and technical departments, as to what these abuses are and how they may be corrected

For more than twenty years, the American Society of Cinematographers has believed that its members, if their advice be only sought, could render the industry unique and invaluable aid in streamlining production efficiency

Intimate Experience

No other group within the industry can point to a higher average of length of individual service within the industry Few, if any, other groups can claim for its members a broader or more intimate experience with the actual techniques of production

The average director of photography is today a veteran of twenty, thirty or more years of experience with every type of production, and in many studios and production centers Individually and collectively, such broad experience is an incalculable asset to anyone willing to call upon it—as many foreign producers have demonstrated by importing American cinematographers not only to photograph their pictures, but to furnish an inexhaustible fund of experienced advice on every question relating to production methods and efficiency

To perform a similar constructive service to the industry in its present crisis, a brief and necessarily incomplete survey has been made among the leading members of the A S.C Each was asked to suggest means of effecting needed production economies without making sacrifice of screened quality. The answers are here summarized They are presented impersonally, with no intention of criticizing any individual or group destructively, but solely as suggestions for the common good

Problem of Overshooting

A great majority of the directors of photography contacted referred immediately to the widely existent practice of both overwriting and overshooting pictures. Why, they asked, should a final script contain 800 or 1000 scenes when it is known from the start that the production in its final release footage can contain but 500 or 600 scenes?

Why, in some cases, should a picture be released in 500 or 600 scene length when the essential story is fully told in perhaps 400 scenes? And why should those surplus scenes, even if they are committed to paper in the script, be photographed when it is known that they can never be utilized? Why should these extra sets be built, and the extra time, effort and money be expended upon filming them?

Of course it must be admitted that it is not always wholly possible to judge beforehand whether or not certain scenes will be needed, spontaneous changes in acting, direction, and at times even photographic treatment can often eliminate the need for subsequent scenes which, judging purely by script and dialog, may otherwise seem necessary

The suggestion is therefore offered that in many instances considerable savings would result if (1) scripts were written more nearly to release length; and (2) all scenes which offer any doubt as to whether or not they would or would not be necessary, or whether they might be desirable to enhance production values, be scheduled for shooting only after all the definitely necessary scenes and sequences have been filmed.

The sets for such scenes need not be constructed then until it is clearly shown that they will actually be needed And with the modern methods of cutting, in which scenes and sequences are cut and assembled almost as they are shot, little if any delay would be necessitated by such scheduling

An almost complete rough-cut of the production could be viewed before ordering such "doubtful" sets and sequences, and in the many cases where it would be found that such scenes were not, after all, needed, the entire cost of building the sets and filming the scenes could immediately be eliminated

Protection Shots

Closely allied to this is the matter of making "protection shots" In the days when the director himself cut his picture, usually waiting until all shooting was completed to do so, and in the slightly more recent period when although a film editor had charge of the cutting, he did not begin his work until shooting was well advanced or even completed, the making of "protection shots" was an economic necessity to make sure of finishing completely with given sets, locations or players while they were available

Superfluous Camera Movement

Today, in most studios, the film editor works scarcely hours behind the director, cutting each sequence as it is shot, and cooperating closely with the director on the set Therefore except in the rather rare instances of extremely large sets and of scenes using an unusually large number of players, the making of "protection shots" seems unnecessary.

Closer cooperation between the people on the set and the film editor in his cutting-room—a greater willingness to ask "Do you need this?"—should serve to eliminate at the source the expenditure of most of the time, money, effort and film now wasted in "protection shots."

An even more common phase in which lack of cooperation wastes time, effort and money is in the widespread misunderstanding of how to use the moving camera technique as found in dolly, boom and crane shots. Used correctly, camera movement is a basic part of good photodramatic technique. With such use, nobody can quarrel.

But in too many instances the moving camera seems to be used to cover up directorial indecision, or to impress front office executives with a sense of directorial modernity. To put it bluntly, every day in every studio, time, effort and money are being wasted on unnecessary moving camera shots which the cutter ultimately breaks up into their individual, non-mobile components.

This is especially true in scenes where the camera wanders through the set, stopping for a moment with this character, and for a moment with that one, and in which the significant action occurs solely or almost so in these non-moving pauses. Any experienced cutter will instinctively eliminate the movements, playing the scene in straight cuts.

This gives rise to a threefold waste. In the first place, time and money are wasted in lighting, composing and rehearsing this complicated action. In addition, more "takes" are often required to make such a shot, since a greater number of variable elements, including action, sound recording, camera movement, focus and often lighting must be coordinated to make a successful "take."

Secondly, screen quality invariably suffers, for it is absolutely impossible to light a moving camera shot as perfectly as one in which the camera does not move.

Thirdly, every time a non-essential camera movement is carried through to the final release print, film footage and screen time which might better be utilized for more important action are wasted.

Remedy Simple

The remedy is simple: closer coordination between the director, the director of photography, and the film editor. Many cinematographers make it a practice, when working with a director they know to be cooperative, to ask, before commencing to line up such a shot, "Do you intend to break this up in any way?"

If the answer is yes, they will endeavor to break up the filming of the scene correspondingly. Obviously, it will be easier, quicker and cheaper to film two or three scenes in which the camera only dollies, say, twenty feet with one or two changes of focus, than to film a single scene in which the camera may dolly fifty or sixty feet with eight or ten changes of focus. There will likewise be less margin for error all around in the former instance.

It must be stressed here that no director of photography worthy of the name has any objection to the added trouble of making even the most intricate moving camera shot when it is definitely necessary.

It is only the unnecessary one that he objects to. Greater opportunity—and willingness—for frank discussion between the director and the director of photography in such cases would do a great deal to speed production and lower costs.

Night Effects

Another matter in which closer coordination would pay really big dividends is in the making of night effect scenes. Certain types of night effects can be filmed very satisfactorily in the daytime, with infrared film and the proper filters. Some can even be filmed best by this method. Still other types of night effects just as definitely require filming actually at night.

Deciding which is which is something that demands the attention of the director of photography—not merely of a cameraman, but of the specific individual who is going to photograph the picture, for each cinematographer has his own approach to the problem of night effects. This attention must be called into play well in advance, for each method of filming night effects requires special coordination between sets, location, direction and photography.

Two recent examples come to mind. In one instance, an important night effect sequence was planned for filtered filming by day. The set was laid out and built with that method in mind. The director of photography preferred to handle the sequence in that manner.

Vast Equipment

But at the last moment the director insisted on shooting by night, and the plan had to be changed. Instead of working for two or three days, the company worked nights for over a week.

An incredible amount of lighting equipment was required; tremendous amounts of current were consumed; the company worked far slower than it would by day, not only because of the inevitable slowing effect of sustained night work, but because of the great deal of electrical equipment which had to be readjusted between every set-up.

Accurate figures are not available, but it has been reliably estimated that this lack of coordination added between $5,000 and $10,000 to the production's already large costs.

In another instance, director and production executives had planned on shooting certain key action by night, with lights. When the director of photography read the script, he announced that he felt he could do the sequence, not merely as well, but far better, by working in the daytime, with filters.

His suggestion was followed, and in two days' work a sequence was secured which had originally been scheduled and budgeted for many arduous nights' labor, with the added expense of the several thousand dollars' cost of generator trucks and extensive lighting.

In other instances, of course, production quality has undoubtedly suffered when a director of photography was compelled to film in the daytime night effects he could not obtain perfectly except at night.

Therefore it can be seen that earlier consultation with the director of photography who is going to film the production—preferably while schedule and budget are being set—can be an avenue to saving the industry cash and trouble in making night effect sequences, and in making better ones, as well.

Process Shot Problems

Planning process shots, especially with the background projection process, is another matter that gives rise to trouble and added expense in many instances. Many directors and producers have difficulty in visualizing how a given background and set will coordinate until they actually see the two together as they start to shoot.

In many instances, a director may approve a background when he sees it run alone in a projection room, only to pronounce it utterly unsuitable when he sees it behind an actual set.

The earlier cooperation of the director of photography would be invaluable in this, for as a rule the man at the camera has had greater experience in visualizing how action, settings and pictorial elements will coordinate.

If the director of photography, armed with advance knowledge of the script and, if possible, of the art director's conception of the foreground set, could study the proposed background with the director, his larger experience in visual methods would in almost every case simplify the director's problem, and do a great deal to insure that when the time came to film that process sequence, action, background and foreground would be satisfactorily coordinated with the least possible delay and expense.

Set Models vs. Drawings

Closer coordination between the art director, the director and the director of photography has been discussed so frequently that it scarcely needs repetition. Obviously the problem of securing adequate separation between players and background will be simplified if the too-frequent mistake of giving the cinematographer predominantly dark costumes against dark-toned walls and light costumes against light-toned walls is avoided by advance cooperation and consultation.

In instances where this cannot be done, a little closer cooperation from the director in playing his action sufficiently far from the walls so that the director of photography has a freer scope for the necessary rim-lighting and back-lighting will also speed production and give better results.

The advantages possible from the use of standardized colors, of known photographic values for sets and, where possible, for costumes and props, as well, are equally well known. The standardization of colorings for all "white" fabrics in costumes and props—such as

gowns, shirtfronts, tablecloths, etc—also pays dividends in faster, and therefore more economical, production

The relatively recent vogue of using cardboard models instead of scaled drawings or sketches when the art director presents his set designs to the director seems also a source of confusion and expense in many studios

The three-dimensional cardboard model makes a very pretty toy, but it does not tell the average man nearly so much about the mood and layout of a set as does an accurately scaled drawing produced by a picturewise art director.

Drawings, supplemented by simple plan elevation blueprints of each set will enable director and director of photography, working cooperatively together, to plan action, set-ups and composition with far greater accuracy than any model, thereby saving valuable time when actually shooting

Overlarge Sets

Closer coordination between these three creative workers could in many cases also pay big dividends in eliminating much really unnecessary set construction Too often sets are built to such proportions that except perhaps in a single extreme longshot it is never possible to show the whole set on the screen

In the closer shots—which constitute about 95 per cent of any sequence—a third or more of the set is simply wasted for it is beyond inclusion in any possible camera angle, even with a 24mm wide-angle lens

In almost any studio one will see time, effort, material and money being expended daily in constructing moldings, cornices, friezes, sometimes even ceilings that will never be shown on the screen Why should they be made?

This could be eliminated by closer cooperation between the cinematographer and the set designer If sets can be planned, first, in closer conformity to the camera's 3 by 4, horizontally disposed frame proportion, and, second, with closer reference to the fact that the greater part of any sequence will be filmed in close shots, 90 per cent of this construction could be eliminated, with obvious savings

In some instances, long shots may be important dramatically but if they are as usual in the minority, why build the set for them? If the set is properly designed for the closer shots, and laid out with enough horizontal spread for the longest longshot, the height can almost always be supplied by means of a matte or glass shot In addition, it may be mentioned that if sets are built to this lower proportion, very useful savings in lighting can often be effected, for smaller units and less current can be used

Lighting for Speed

The mention of lighting brings to mind a matter in which speed and economy can often be achieved by spending a little extra money In several instances, both on major studio super-productions and on independent "quickies," cinematographers have proved that where speed is necessary, or where large sets complicate the lighting, there is a definite advantage to having an extra gaffer and electrical crew, preferably with an associate director of photography, whose sole duty is to precede the actual shooting unit, going to each new set and lining up the lighting

Such a crew, knowing the script, the action, the photographic requirements of the principal players and the methods of the director of photography in charge, can have each new set almost completely lit—considerably more than merely "roughed in"—when the production unit arrives.

This virtually eliminates the time otherwise expended in lighting the new set And which is more costly—the comparatively small salaries of this advance crew, or the overhead that mounts up while the director of photography starts, virtually from scratch, to light a new set while the company waits?

In general, with this method the average director of photography can usually have his lighting polished and ready to shoot by the time the director has given his players a single rehearsal

Camera-Minded Preparation

The greater part of the foregoing, it will be seen, can briefly be summed up by the statement that the production can be made more efficiently and more economically if it has the benefit of the director of photography's experience *before* shooting commences, rather than, as is so generally the case now, only as shooting starts.

The majority of the directors of photography working in our major studios today are under long term contract to their studios. Under most existing systems, their salaries are charged to a production from the time they actually commence working upon it.

If they were called into active consultation a week or so before shooting began, their salaries for that period would be added to the cost of production But the contributions of efficiency they could make during the final stages of preparation would effect savings which would measurably offset these charges

After all, which is the more important: the salary of a director of photography for a couple of weeks—or savings of time, effort, material and money such as outlined here, which could in many cases amount to $5,000, $10,000, $20,000 or more in a single program production?

Why not give them a chance?

New Kodak Electric Timer

A new Kodak Electric Timer is announced from Rochester. It is a sixty minute timer, for A.C. only, with a neatly designed die cast case finished in smooth gray, a large dial with easy-to-read figures, and minute and second hands The price is $9.50

There was an all-around party held recently on Stage 2 at Paramount Studio. The occasion was a double one, in celebration of Producer Eugene Zukor completing his first picture in "Mystery Sea Raider," while Harry Fischbeck, A.S.C., who had presided at the camera during the shooting of the film, was also celebrating his birthday. The cake was the gift of Carol Landis, shown at the table.

Left to right, those present are Henry Wilcoxon, male lead, Producer Zukor, Miss Landis, Wallace Ruarden, technical adviser, Fischbeck, Mrs Fischbeck, and Director Edward Dmytryk. Joshing stagehands took pains to make sure there was no dearth of candles

Director of Photography Fischbeck was feeling pretty good during the afternoon over the receipt of a letter from Producer Zukor thanking him for his cooperation in the making of the picture.

AND NOW... for Ciné Fans!

THE WESTON *Master* CINÉ EXPOSURE METER
(Model 720)

Here's the news cine fans have been waiting for . . . news which means *better exposures* for both black and white and color movies!

It's the new Master Ciné Exposure Meter . . . incorporating all the advantages, all the advanced design features, of the famous Master Universal Model . . but especially adapted for utmost convenience and simplicity in movie making

It has the Master's legible and automatic "High Light-Low Light" scales . . . for easier, quicker reading! It has *far more* sensitivity than is needed, even when the highest speed film, slowest shutter speed, and the fastest lens equipment are used It has a highly selective, sharp-cutting viewing angle . essential for correct ciné exposures outdoors, and especially for color work. In addition, it has WESTON'S exclusive "pre-set" exposure dial This eliminates any manipulation while taking a picture, for film speed, shutter speed, and camera type, all are set in advance!

You will want the complete facts on this and to better movie making Visit your dealers today for a demonstration; or write direct for illustrated bulletin . . . Weston Electrical Instrument Corporation, 598 Frelinghuysen Avenue, Newark, New Jersey

WESTON *Exposure Meters*

'FILMING FOR AMATEURS' GOOD BOOK TO POSSESS

Filming for Amateurs By Paul Burnford, A.R.P.S. Foreword by Paul Rotha. Pitman Publishing Corporation, New York, Chicago. $3.50. xi plus 107 pp., 4¼ by 6 inch printed pages, 63 illustrations.

PAUL BURNFORD is happily situated to write a book on photography, particularly with reference to the amateur. For he has been through the mill. It was only half a dozen years ago when a short amateur film of his, "Moods of Nature," entered in the international contest of The American Cinematographer, received recognition that started him on his professional way. In the documentary field he has gone far.

"At every performance of amateur films to which I have been invited," declares Paul Rotha in his "Foreword," "I have found signs that cameras have been used with imagination, that sunlight and shadow have been fixed on celluloid not just for beauty's selfish sake.

"It is no surprise, then, that there are not a few professional workers in the documentary film field who have come to us from the amateur ranks. They have come with a knowledge of photography, a sense of observation, and a capacity for hard work. Paul Burnford came to us that way, with some prize-winning sub-standard films flowing with lovely shots, with a knowledge of stringing those shots together, but without much idea of why he was doing it except that he had an urge that way.

"Since then he has gone through the hard school of documentary training, carrying film tins around, assisting experienced cameramen, cutting and recutting and again recutting not only his own but other people's films until he got sick of the sight of them. With the help of other beginners he carried through four short films about London, made on a shoestring to satisfy quota needs. They were notable mainly for one thing—Burnfurd's photography.

"He has learned that handling production accounts was as important as handling filters. He has learned to be a film director as well as a good cameraman. The combined talents are not easy to find."

In the treatment of his subjects the author has divided the book into eight chapters. Introduction, General Photographic Principles, Creative Camera Work, Principles of Film Construction, Part 1 and Part 2; Shooting Under Unfavorable Conditions, Interior Lighting and Experimental Filming.

The list of illustrations reveal the many subjects he discusses. Among those are examples of high-angle treatment, use of foreground in composition, focusing problem when filming children, use of curves in composition, examples of straight line composition, distortive camera angles for original effects, amusing treatment of animals, Hollywood at work, documentary unit at work, size relationship shown by the use of small figures, an instance of the use of low camera angle, various treatments of the closeup, a storm effect by utilizing a deep filter and introduction of shadows to impart vitality. But these are less than half of the subjects treated.

"Filming for Amateurs" is a well rounded book. Not alone will it be of deep interest and much information to amateurs but professionals also will renew in memory much that concerns their daily work.

Photographic example in Paul Burnford's "Filming for Amateurs. 1 inch lens, f/1-5, super-sensitive stock, no filter, dusk. "A night shot depending on some daylight to show up detail in the dark areas. Without daylight the scene would appear as a meaningless series of points of light. The composition is good, the bridge and reflected light converging into the horizontal sky formation in the top left corner of the picture."

NEW BOOKS

The ACL Movie Book. Illustrated. Amateur Cinema League, Inc. New York. 1940. 311 pp. To members only.

In the foreword of this book it is told how eight years ago the Amateur Cinema League met the need of a comprehensive statement of the technique of non-theatrical filming by the publication of "Making Better Movies." It went through three editions and served thousands of moviemakers.

As a result of a decade and a half of service to filmers the Amateur Cinema League so increased the scope of its information the first book faced either revision or replacement. The decision to replace it has produced the present book.

Since this volume will be given to every member of the organization by which it is made it is a statement of the fundamental practices of moviemaking that it will employ. It will aid those who use eight millimeter or sixteen millimeter film. It does not discuss theatrical motion pictures.

The information that will be found in the instruction books that accompany cameras and other equipment is not repeated here. While beginners are well served by this book it is not planned, like its predecessor, to take a new moviemaker forward by degrees. It is intended to serve new and old filmers alike.

Titles of the chapters are What Is a Movie? What Makes a Movie? A Movie's Chief Tools, Basic Camera Technique, Film Plans, Around the Yard Movies, We Need More Movie Tools, The Camera Steps Out, The Camera Sees the World, Filming Public Events, Making the Film Ready to Project, Projection, Filming Indoors, The Camera Deceives, Things Far and Near, Better Methods of Expression, Movies in Color, Sound on Films, Special Purpose Films, Profits from Your Movies, and The Movie Shopper.

Lights and the Electrician in Motion Pictures. By Howard Souther, 1627 North Hudson avenue, Hollywood. $2. Foreign, $2.50. Mimeographed. Practically 40,000 words and many charts.

The writer of this paper on electrical

(Continued on Page 380)

Projectionists Honored by Nationwide Merchants

By PAUL CRAMER

Edwin McQuoid's portrait of Philip Ahn, which was awarded first prize in class A in the Southern California Projectionists' Amateur Camera Club

THE Southern California Projectionists Amateur Camera Club has been greatly honored by a nationwide merchandising organization. Sears, Roebuck and Co., after a close check on the work of the bigger amateur camera clubs of Southern California, selected our club to exhibit prints in their stores

This is the first time this mammoth organization has extended an invitation to any amateur camera club and naturally we are very proud of this honor. Our prints are on exhibition at the camera department on the first floor of the Pico Street store, which is between West Boulevard and Rimpau Boulevard and will remain there until August 10.

Herewith is a photograph of the exhibition taken by one of our members, George Stewart, with his trusty Graflex, and shows Mr. Hansen and Mrs Pagett, manager and assistant manager respectively, looking over the new Speed Grafic just received

Camera department of Sears, Roebuck Company's Pico street store showing salon of Projectionists, which remains until August 10. Mr. Hansen and Mrs Pagett, manager and assistant manager respectively, look over new Speed Grafic which just goes on sale
Photo by George Stewart, Projectionist

Ralph Hayden was the judge on the above prints Ralph is as you know from past experience an expert on photography of all description and manner, and when he said this was one of the toughest assignments he has had to cover you can readily see just how close first and second awards were.

Larry Kronquist of the art department of the Douglas Aircraft Corporation will be the judge on the August 8 Salon prints "Seascapes" Larry is well qualified to do this job, being one of the nation's foremost authorities on exterior and aerial photography, having a large number of his exteriors on exhibition at the New York World's Fair, being the

Here is George Stewart's picture which brought all the inquiries. Below is the layout from which the photo was taken.

only photographer known at the present time to have photographic murals in the big Douglas airliners.

July Winners

The winners for the July Salon are as follows. First, Edwin McQuoid's "Philip Ahn", second Leo Moore's "Miss", third, Edwin McQuoid's "Marsha", honorable mention, Fred L. Borch's "Girl in White Lace," and popular award by the members to McQuoid's "Philip Ahn," making McQuoid a three time winner in this Salon.

As our club has progressed to finer photography, we have decided upon a slightly different method of publishing our winning prints, having in mind that the educational value of our work is in the description of our work after it has become a finished print.

Last month we had so many inquiries about the method of lighting used by Edwin McQuoid, the winner, and George Stewart, the runner-up, that it was deemed advisable to print not only the technical data but a written description of the technique used by the photographer.

To some members this will seem to be a breach of confidence, calling to mind the fact that the photographers' knowledge of lighting is his stock in trade. But it must be remembered that our photographers would not be where they are if it had not been for the knowledge of the pioneers being handed down to the newer generation of cameramen and amateurs to improve upon.

Edwin McQuoid, who turned in the winning print last month, repeats this month with an excellent portrait of a Chinese, but he was so closely pressed for first place by Leo Moore (the judge is still wondering if he judged right on these two prints) that it was thought advisable to print the lighting technique of both members. However, this next salon will usher in an entirely new type of work, the subject being "Seascapes," bringing in the use of filters and different emulsions. Several of the members away on vacation at the present time should bring in some very fine prints.

How Philip Ahn Was Shot!

By Edwin McQuoid

As sometimes happens, this portrait was not a planned or preconceived shot, but was born out of a casual evening's visit from my friend Philip Ahn. During the course of the evening we decided to try taking a few portraits. Of course I was most fortunate in having someone as talented and experienced as Philip for my subject.

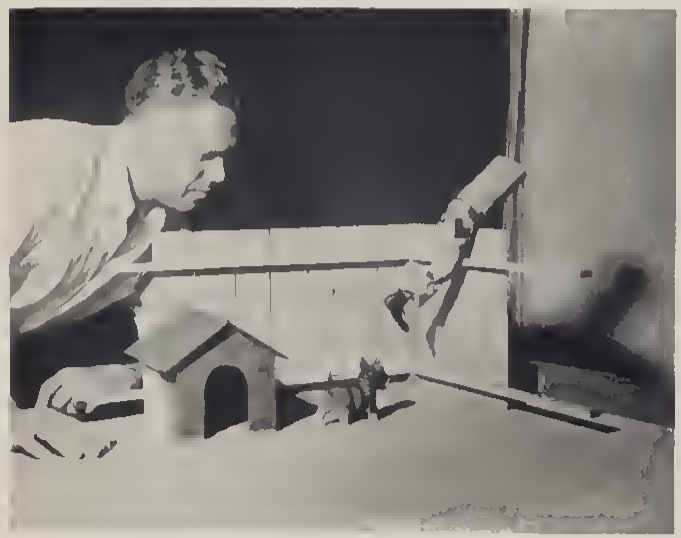
Our first few attempts were more or less straight portraits, then we conceived the idea of making a character study. This picture was the result.

Since Philip had on a white shirt, my focusing cloth was thrown around his shoulders to give the illusion of a robe. The lighting used was 1 500-watt spotlight, 1 500-watt parabolic and one silver reflector. The parabolic was placed at a 15 degree angle to the subject and the reflector was used to lighten the shadow side.

Now the background was not a plain white wall, but was a large sheet of ground glass, and it was behind this that the 500-watt spot was placed—directed toward the camera.

This was done to give roundness and a feeling of depth. The Chinese characters (which incidentally spell "Philip Ahn") were painted directly on the ground glass with black poster paint.

Three exposures were made, two from



George Stewart tells method of making the table top subject shown in the July issue of the magazine, "Wrong Hen Coop." There have been many inquiries from those who have seen the picture—in the magazine and hanging at the Sears, Roebuck Company Pico street store, where it remains until August 10.

a low angle and one, this one, from a high angle, which was done to slightly foreshorten the chin, giving a feeling of strength and determination which characterizes Philip's face

As an amateur photographer whose chief interest is in portraiture might I say that I have found Mazda light rather than photofloods the most satisfactory I prefer to use somewhat weak light and longer exposures for this reason It gives better modeling, greater detail and finer skin texture.

Technical Data: The camera used was a 4 by 5 Korona View with a 7½ inch Zeiss f 6 3. The exposure was ½ second at f-11 on Eastman Super XX cut film, developed in Eastman DK60a for 8 minutes at 65 degrees An 11 by 14 enlargement was made from the full negative on Eastman Vitava Projection G2, developed for 2 minutes in Eastman D72 and toned in Nelson Gold Toner This was a straight print from an unretouched negative, with the exception of a slight burning in of the upper corners

Behind the Camera

By Leo Moore

Far be it from a layman to attempt any sort of presentation of his "set-up" technically or artistically, when it is to be subject to the critical eyes of professional past masters of their art With this introductory line, I need hardly add that I am but an amateur with photography as his hobby So, with much more shakiness of the knee than these words convey, I venture to explain what I did, and why, to obtain the pictorial study

Lighting for the best face delineation and bringing out the natural loveliness of the hair became my first study.

I used three spots and one shadow light For the hair and shoulders and back lighting, I used two spots One of these was six feet above the model, the other directly to one side and shining on her hair—both of these spots raw The third spot, diffused, was in front, slightly to one side and six feet high. This lighted the face. I used the shadow light for the other side of the face, this light also diffused The background I used was green

The model used the following make-up-

Pancake, Natural No 1 Very lightly applied, which permits the skin texture to show, while at the same time it gives a smoothness to the skin and hides all blemishes, eliminating considerable retouching.

Also eye-shadow, lightly applied to add depth and character to the eyes.

The lips had a very light application of Panchro No 7 and, before the picture was taken, I had the model moisten her lips This adds a highlight to the lips and also relaxes the face so a more natural expression is assumed. The picture is snapped before the face has a chance to have a set expression

The photograph was made with a 3¼ by 4¼ Graflex camera, equipped with a six inch f 2 9 Dallmeyer lens The exposure was one-fifth at f 5 6 on Super XX Pan and developed in DK 50 The print was made on Opal Z and normal development in MQ 3.

Making "Wrong Hen Coop"

By G R. Stewart

The idea of the table top, "The Wrong Hen Coop," was first thought out and then a rough diagram was sketched Where the inspiration came from the maker doesn't know The maker had in mind a tough looking bulldog for the featured role As the maker is one of those persons who leaves everything until the last minute, it was not possible to find the kind of a toy dog wanted. After much dime store hunting a small celluloid Scottie was found

Since the new found featured player was about six inches long, everything was built to scale around him The

Leo Moore's second prize in the Pictorialists' salon.

fence was one foot high, made of three-sixteenth inch plyboard The tramp is a headless and shoulderless fellow, as the portion shown (thank goodness) was all that was needed

He was fabricated from a few round pieces of wood for legs, a pasteboard back and hips, a foot carved from a block of wood and a pair of trousers made by the Mrs from a bit of bed sheet, then soiled with black paint and wrinkled up

Next the dog-house was made of cardboard, to which the dog was fastened with a stiff wire to give the effect of a taut rope Sand was sprinkled on the table and a black cloth was stretched for a background

The set was backlighted with one number 2 photoflood to give the effect of moonlight and shot according to Weston meter at f-32 with an exposure of eight seconds on Eastman portrait pan film, with a 4 by 5 Graflex and developed eight minutes in D76 Print was made on MC 11 and developed in D72.

AGFA 5 by 7 View Camera Available with 4 by 5 Back

In recognition of the demand for a professional camera to employ 4 by 5 inch sheet films, a special model of the 5 by 7 inch Agfa Universal view camera is now available supplied with a 4 by 5 inch back, or, at the option of the purchaser, with both the regular 5 by 7 inch back and a 4 by 5 reducing back

This equipment brings to the critical worker the full versatility and flexibility of the regular Agfa 5 by 7 inch model adapted to take the more economical and conveniently smaller 4 by 5 inch film sizes Ideal for both pictorial and professional applications, this new outfit includes the following mechanical features

1 Focal extension of 20 inches without use of detachable parts

2 5¼-inch square lens board.

3. Tilting front with both rising and sliding adjustments

4. Swinging back of wide adjustment.

5 Construction of cherry and basswood with brass fittings and fine leather bellows.

6 Back of camera permits use of a sliding ground-glass attachment if split 5 by 7 inch negatives are desired

Made by Agfa Ansco in Binghamton, this 5 by 7 inch Universal view camera with 4 by 5 inch back is available through photographic dealers at a list price of $72 Supplied with both 5 by 7 inch back and 4 by 5 inch reducing back, the camera sells at $86 00.

Red Cross Beneficiary $100 by Newburgh Amateur Show

For the benefit of the Newburgh Chapter of the Red Cross the Newburgh Amateur Cinema Club recently staged a Night of Movies. Over 300 persons were in attendance at the Broadway School, provided by the Board of Education for the occasion, with the result the treasury of the Red Cross was over $100 a beneficiary. The committee in charge of the program were Dr C S McWilliam, George Whittaker and William F Small

The program consisted of "Parade of Flowers," by Dr. McWilliam, "Caribou Hunt in Newfoundland," by John H Davenport, "Behind the Bottle," by William R Hutchinson, feature picture, "Polish Wedding," described by Duncan MacD Little of New York; "Parade in October," by William F Small; "Friendly Invasion," by members of the Newburgh Amateur Cinema Club for the Orange-Sullivan Council Boy Scouts of America

COMPLETING THE PICTURE

DRAMATIC lighting and unusual camera angles are only partly responsible for the startling beauty of modern screen productions. It takes Eastman negative films to do full justice to the cameraman's wizardry — to really complete the picture. Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors*

Fort Lee Chicago Hollywood

PLUS-X
for general studio use

SUPER-XX
when little light is available

BACKGROUND-X
for backgrounds and general exterior work

EASTMAN NEGATIVE FILMS

Good Color in Kodachrome Within Everyone's Reach

By HATTO TAPPENBECK

IN LOOKING at a motion picture in color we must keep in mind that the professional productions are all shot on 35mm film They are made with three-color separation negatives, such as Technicolor uses, or with two-color negatives as in Cinecolor and other similar processes

For the amateur there is only the Kodachrome film in 16mm and 8mm available The advantages of using Kodachrome is obvious The same camera which takes black and white can be used, and the same finishing facilities are given by the makers of Kodachrome as we get for all panchromatic and orthochromatic reversal films

The drawback of the Kodachrome process is that we have only one print in color Duplicates and dubbed in sound are problems which have not been satisfactorily and economically solved, although they may be obtained Another disadvantage over the separation negative color process is that we have no control in the processing of Kodachrome a factor which is frequently overlooked

But good color in Kodachrome is within everybody's reach However, we have to observe a few rules in taking pictures in Kodachrome A careful study of the printed matter which comes with every roll of film is an essential, but it can only be regarded as a fundamental guide

Main Requirements

The success of color pictures depends largely on the acquired skill of the cameraman. This is not at all as difficult as it sounds and should not be regarded as an impossible goal for the individual color enthusiast

Enthusiasm for color with the desire to learn all about color, light, and balance are the main requirements I presume that we use the right kind of film for the right kind of shots the daylight Kodachrome for shots in the daytime between 10 a m and 3 p m and the Type A Kodachrome with artificial illumination.

Our lens should be color corrected, as all newer types of lenses are, to avoid pictures which do not seem to be quite sharp The use of an exposure meter is essential, but the owner of the instrument should be thoroughly familiar with its use.

Hatto Tappenbeck

Readings with the same meter by different people often differ widely due to the way they take their readings A foolproof instrument for general use has not yet been put on the market. However, the readings are close and the results correspondingly, and with due consideration of the allowance to be made for and by the individual user accurate results can be obtained

In speaking about color we have to distinguish between the true color of the subject we are photographing, the color which the subject has in our own imagination, and the color we want the finished product to have The latter is the most important item

If we make the film for ourselves or for some one else we must strive to get the most pleasing color. This is not always the true color of the scene It may be too harsh, too vivid, too contrasty, or too dull All these extremes can be toned down a little if we consider the subject from all angles Correct exposure within the limits of the film will give us the true colors.

The name "color film" often suggests that we go out and hunt for color instead of photographing pleasing subjects with their naturally subdued and balanced display of colors We must keep in mind that colors we take in with our eyes, no matter how vivid they may be, will be many times intensified on the screen

Intensifies Colors

This is due to the limit of angle and space on the screen, while in the original scene our eyes are allowed to rove over the landscape or subject including the surroundings There is no limited view in any direction to the picture we see contrary to the projected image which is confined to the screen and surrounded on all sides by a black border. This intensifies the colors.

Last, not least, our imagination plays a great part in the color we see I assume here that we are not partially color blind, which is indeed more frequently the case than one would think. From childhood on we have been taught that the grass is green, the rose is red, the sky is blue

Recently a friend of mine complained that he had no luck with the sky in his Kodachrome films They were not blue On questioning him he did not remember if the sky was blue when he took the pictures. Even if the sky is clear it will never have the same color of blue all over.

Toward the horizon the sky will always be lighter, sometimes almost white, due to atmospheric conditions, while away from the sun the color will be intensified into a deep blue You can notice the difference in intensity when driving through a narrow canyon or through a street

In looking at the sky above the canyon walls you will have no difficulty in convincing yourself of this fact, and the

film will register this difference in the blue. Many objects such as grass, trees, etc., are green to us, but contain, however, a large amount of red and other warm colors, which we do not notice, but which come out in photography.

Develop Color Sense

In many cases infrared photographs give a good example of the hidden red colors in a landscape. When shadows fall a purple hue comes over the land. Some of us can see it, but during the day the purple in the deep shadows escapes our eyes, although it is there just the same.

This brings us to an important phase in color photography if we want to get good color at all times. We have to see it. And the way to see it is by studying it constantly. A course in painting, color design, commercial art, in fact, any study where we handle and blend colors with our own hands will develop our color sense and open up a new vista for us.

Then colors will appear to us where heretofore they had not been noticed. The study of the many excellent color pictures in magazines as well as of paintings of the old masters will reveal a wealth of information on color. Some subjects we will like, some will not look pleasing to us.

The reaction of others to the same pictures is valuable in mastering color. I cannot emphasize enough the importance of analyzing the color values of the subjects before making the shots.

If there is a doubt in your mind as to the final result on the screen it is better to experiment at first and take two or three shots of the same scene at a normal exposure, one half stop under and one half stop over. Valuable information is gathered this way and pleasing effects may be secured.

Make Note of Data

I take down data of all the shots I am making in color as well as in black and white. This is the most effective way to eliminate failures, to master exposure, and to cut down waste and disappointment.

Reflections from large colored surfaces play a prominent part in color work. They will give a decided hue to the subject, especially to the ones of a light tone value. It may seriously affect the natural color of a person in a closeup.

This leads us to the theme of color composition which is equally as important here as in black and white films. Bright, warm colors, such as vivid reds, orange, yellow, etc., draw our attention away from the subject and tend to destroy the balance of the composition.

In other words we should strive to harmonize the colors as much as possible in our picture. The subject should remain the center of interest at all times and the color should merely add a pleasing effect to the natural rendition.

Our eyes are not tuned to the color vibrations in the same way as the emulsion of the film is. Yellow is the brightest color to the human eye, but not to Kodachrome. The latter is also sensitive to vibrations below and above the visible spectrum. Modern science has tried to subdue the sensitivity of the film to the invisible vibrations and has balanced the visible rays as much as possible.

In addition to the color balance we have to try to get a balance of exposure of the different parts of the picture. Black and white film has a great latitude in exposure two stops either way from the normal exposure can easily be corrected. In Kodachrome we have no such leeway. Realizing this you will avoid shots with extreme light values.

Let Sky Care for Itself

A difference of half a stop either way from the correct exposure still renders good color. However, in most cases where near objects and sky are combined the film is not able to overcome the wide exposure range. We have to make a sacrifice, expose for the subject of the most importance and let the sky take care of itself, or, better yet, try to omit the sky if possible.

Concentrate on the subject at all times and do not let the beautiful setting tempt you to take a closeup of the subject and a long shot of the scenery at the same time. The color in one or the other is bound to suffer. Of course filters could be used to cope with the situation.

In distant shots with haze or for early morning and late afternoon shots filters are indispensible for color correction. Interesting effect shots may also be obtained by using filters in the daytime, often the mood of the picture may be thus emphasized.

Portraits are taken in the most natural way in a shaded part of the yard or patio when the sun shines bright. The reflections from buildings or pavements give a pleasing roundness in addition to enabling the victim to keep his eyes open. Color pictures taken on bright but slightly overcast days usually turn out best.

Care should be taken not to be fooled by the exposure meter and the fact that the sun is slightly obscured. On such days we often have more light photographically than on days on which the sun beams from a cloudless sky. This is explained by a more even balance of light due to the absence of deep shadows.

Color in Rain

In taking color shots on very dull or rainy days we will learn from experience that this is another occasion when our exposure meter will not tell the truth. I can safely say that on those days the meter tends to indicate twice as much light as we actually have. The result is underexposure. Here also are the actual atmospheric conditions responsible for this error.

A light subject with a dark background or a dark subject before a lighter background may give you the same reading on your meter, but your instrument can only give you the average exposure and fails to discriminate between subject and surrounding. Assuming that the subject is the most important we find that in the first case less exposure is required for good color rendition than in the latter.

As important as the exposure meter reading is the definition in your own mind of the light values mentioned in the instructions for the use of Kodachrome, such as "Direct sun," "haze," "cloudy," "dull," "bright sun in shade," etc. Kodachrome for daylight is rated at the same speed as regular panchromatic film or at a Weston speed rating of 8, the Kodachrome film for artificial light rates at Weston speed 5.

However, considerable differences may be found by the individual, due to his own individual way of getting his exposure values and not due to variations in the film speed itself.

Light in Background

It also should be kept in mind that with artificial light the exposure falls off very rapidly with the distance from the light source, and that in case good color is desired in the background as well, sufficient light from separate lighting units should be put on the background.

In screening the picture do we get as good results at some one else's house as we do in our own home? Chances are that the screen is of different material or the light source of the projector is weaker or stronger than ours. Bearing this in mind, we should strive for a uniform product, which is best adapted to our own projector and screen, and adopt this as a standard for shooting our pictures.

In summarizing the rules for taking good color films we should follow this simple procedure:

Read instructions inclosed with film, calculate the exposure; compare it with meter reading, balance the light values; balance the color composition; add your previous experience, take your shot, and record your data for future reference.

Lootens Now in Council

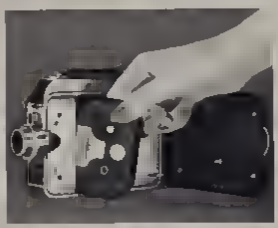
Darryl F. Zanuck, chairman of the Research Council of the Academy of Motion Picture Arts and Sciences, announces the appointment of Charles L. Lootens, chief engineer of Republic Studio. Republic is now contributing to the financial support of the Council program, and under the Academy by-laws is thus permitted representation on the council also, to membership on the council.

Two Filing Aids

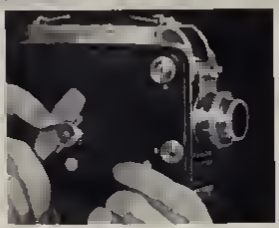
Two new aids for orderly filing—the Kodaslide compartment file and the Kodak minifile box—are announced by the Eastman Company.

The Kodaslide compartment file is a neat, compact file box of black molded material, with matching hinged cover and latch. Inside are ten partitioned cells, each holding twenty Kodaslides. The price is $4.50.

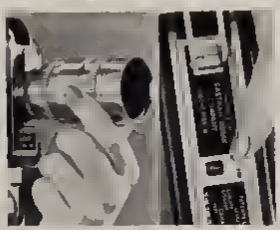
Open the hinged side of the camera . . .



Insert a magazine of Ciné-Kodak Eight Film . . .



Close the camera, and you're ready to make movies.



You've a choice of accessory lenses, the view finder adapts accurately for each

Any of four useful operating speeds, including "slow motion," may be used

It's New . . . It's Unique . . .

MAGAZINE CINÉ-KODAK EIGHT

HERE'S the biggest 8 mm home movie news since the "Eight" itself—a camera that loads with magazines of film, thereby eliminating all film threading.

It is not merely a convenient, easy-to-use camera, it is an immensely capable and versatile movie maker, incorporating features which make it unique among 8 mm. cameras.

Its standard lens is a remarkably fine Kodak Anastigmat 13 mm. *f*/1.9, and it takes five accessory lenses which can make close-ups of long shots and otherwise extend the scope of your movie making. The enclosed view finder adjusts accurately to show the correct field for each lens.

You have your choice of four operating speeds—16, 24, 32 and 64 frames per second.

Ciné-Kodak Super-X Panchromatic Film and both types of Kodachrome are available in 25-foot magazines (which are run through twice, in the usual "Eight" fashion) at $2.50 and $3.75, respectively, processing included. Each gives you the movie equivalent of 100 feet of 16 mm. film.

See this superb new camera at your dealer's. It's a fascinating piece of work. It is priced at $97.50. To own it means 8 mm. movie making on a wholly new scale.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

In the Picture Houses

(Continued from Page 383)

fers back the job from which the husband was fired, the notification to that effect reaches the hospital and is handed the husband as he leans over a bed in which his family is doubled numerically.

Karl Freund, A.S.C., is director of photography—directs it skillfully as he changes the moods in the photography to correspond to the shifting lights and shadows of the tale.

●

Untamed

Paramount's psychic bid for the hot-weather business is "Untamed," built around a blizzard and expertly technicolored by Leo Tover, A.S.C., and W. Howard Greene, A.S.C. It's chilly entertainment, but from the phototechnical side distinctly well worth viewing.

At first thought, one might be inclined to question the wisdom of using Technicolor for a film climaxing in a blizzard, in which it might be expected that clouds of blowing snow would obscure most of the coloring, and reduce what was left to virtual monochrome. In actuality, the blizzard presented in "Untamed" owes the major part of its force to color.

Photographed in black-and-white, this storm, excellent though it is, would remain simply another capable special-effects job. In color, it gains an added illusion of reality that raises it to rank with any of the finest special-effects cataclysms of recent seasons. It looks colder and windier than any monochrome snowstorm this reviewer has ever seen on the screen.

Throughout this sequence photography, lighting, set design and the special storm effects (for which no credit is given, by the way) reflect noteworthy credit upon Cinematographers Tover and Greene and Art Directors Hans Dreier and William Flannery.

The use of projected color in the effect lightings in the sequence in the deserted cabin during the storm deserves special comment, it is not only pictorially effective in itself, but helps in putting over story points in a way that could not be done in monochrome.

The rest of the picture is a pretty routine job, both dramatically and technically, well done in all respects, but by no means outstanding. But once the blizzard sets in, color, in the hands of such skilled workmen as Tover and Greene, immediately justifies itself, and adds a new chapter to the pages of pictorial achievement already filled by these artists.

W. S.

●

South of Pago Pago

Stark and full blooded melodrama is "South of Pago Pago," Edward Small release through United Artists. It is stern meat for the more sensitive picture goer, having women particularly in mind, of course. There's an abundance of fisticuffs and shooting and clubbing, but it is finely produced and photographed and staged.

The principal players are Victor McLaglen, Jon Hall, Frances Farmer, Olympe Bradna, Gene Lockhart and Douglas Dumbrille. The atmosphere is of the South Seas and the jungle, of placid waters both offshore and inshore. There is excitement aplenty in the action, an example being the attack of the canoes on the schooner, with the ensuing battle on deck and in the rigging.

John Mescal, A.S.C., is director of photography, and has done a most creditable piece of work. Lovers of good photography will find an abundance of shots to follow closely. Jack Cosgrove was in charge of special photographic effects. Alfred E. Green directed the picture.

●

Queen of Destiny

Here is a film that is late. Ann Neagle is Queen Victoria, she plays the Queen. To the person out front she is the Queen. No man or woman—or child for that matter should fail to see it. There's a difference, of course. The child has a longer time in which to remember the occasion.

The story opens just before the marriage. It closes after her passing, practically forty years after the death of Albert Edward, the prince consort. In

LIGHTS from Hollywood...For BETTER PICTURES

DINKY INKIE
(100-150 watt)
5½ diameter 7 tall wt 2¾ lbs. When space is small and lighting important—use a DINKY. Only $12 with table top pedestal

- Photographically, Optically Correct
- Heat Resisting and Leak Proof Lenses
- Whiter Lenses—Instant Focusing Devices

All Exclusive Bardwell & McAlister Features

Bardwell & McAlister Lights lead the field for every photographic need.
Their lights are all designed and manufactured to the thousandth degree of accuracy. This supremacy means—Better Pictures—No Costly Retakes—Less Weight to Carry—More Light at Less Cost—Longer Hours of Use per Globe—Lifetime Service.

Furthermore Bardwell & McAlister Lights include all the latest developments in photographic and film technique because their engineers work hand in hand with leading film and camera manufacturers research engineers and photographers to produce the most efficient lights for every photographic need.

BABY KEG-LITE
(500-750-watt).
Instant focusing device (patented) "Leak proof" Fresnel type lens. Approved for technicolor—Kodachrome. Only $55 with folding stand.

Ask Your Dealer for Demonstration—
Distributed by Eastman Kodak Stores

BARDWELL & McALISTER, Inc.

Motion Picture Electrical Equipment Manufacturers

7636 SANTA MONICA BLVD. HOLLYWOOD CALIFORNIA

Foreign Representatives of Bardwell & McAlister

Photo Cine Studio Agencies, Ltd
Bombay, India

Grun Bros
Cairo and Alexandria, Egypt

that nearly sixty-five years of rule much of importance happens—things in a lifetime which rate as incidents, but vastly big as they happen.

The picture is in Technicolor—and while it may have been on the shelves awaiting a time more propitious than that at which two great pictures had just been put on the market nevertheless it will in photographic quality hold its own with any that since has been made That is said because praise has been bestowed upon the more recent Technicolor—with undoubted justification

W V Skall, A S C, however, may have fallen under the spell of the pomp and circumstance, the glamor and the glory, of the settings and the importance of the castles and great estates of which his camera was a part Probably in uniforms and in robes and in trappings no period can approach that of Victoria—not even Elizabeth. But every professional or amateur will enjoy Skall's work.

C Aubrey Smith as the Duke of Wellington was particularly featured in the cast—and with reason. He played the part for all it was worth Out of the presence of Victoria he was the crusty old lion In her presence he was tame as a lamb All the members of the cast were of the best

Herbert Wilcox produced this picture of everyday men and women, of human beings, that is worth any one's effort to look upon RKO-Radio is releasing it.

•

The Villain Still Pursued Her

In its search for fun RKO has returned to other days to recapture some laughs and chuckles "The Villain Still Pursued Her" is a problem with a theatre house Some houses there are which will like it plenty; others may not Without shame the writer not only admits he likes it; he boasts of it And that includes the super-deluxe pie-throwing

•

The Ramparts We Watch

It is a mistake to wait twenty-four hours after seeing "The Ramparts We Watch" before sitting down to pound out a review Too many confusing opinions come dribbling in to unwelcoming ears before the opportunity is presented to put down in black and white just what personally is thought of it, disregarding the other fellow's guesses

Coming back to that moment in the Ambassador Theatre as the lights were just beginning to come on at the close of the March of Time's feature review, we did not feel kindly to those misguided and most vocal pacifists who in church and out speak so loudly about the United States not having to be afraid of anybody

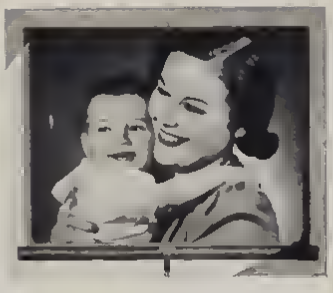
"The Ramparts We Watch" holds attention, close attention, from beginning to end It does not do that by means of trained actors or heroics, or through any other manner than the players just being themselves, forgetting the camera and the recording of sound One man who convincingly played an editor had never, before entering on a set, seen a professional motion picture camera.

The picture very frankly was designed to make Americans think—and think hard—to see the things that today are transpiring throughout the world, that are forcing themselves upon the attention of all the people of the world, including the United States The picture is designed to force Americans to feel that if they are to continue to survive as a nation there are some things they have got to face, they have got to fight, at least they must be ready They have got to have in hand something more than paper with which to do that fighting.

Propaganda in the picture? Of course there is. But it is propaganda on the side of the United States and not on the side of Russia, of Germany, of Italy, of Japan.

It is said that perhaps double the sum was expended on making the picture than originally was planned, that the amount now stands in the vicinity of $400,000. The producers did not know when they began the picture the way events were going to turn Before they had proceeded far the reasons for the production were multiplied many fold

Project Your MASTERPIECES



ON A

DA-LITE

Reg U S Pat Off

GLASS-BEADED SCREEN

And Show Them AT THEIR BEST!

The pictures which you prize most will give you a still greater thrill when projected on a Da-Lite Glass Beaded Screen. Its specially constructed surface brings out the beauty of everything with "camera-eye-fidelity." It shows your Kodachrome pictures in their full brilliance. All shades of colors are faithfully reproduced. It also makes your black and white pictures sharper and richer in detail and gradation of tones. Ask your dealer for a demonstration. The Da-Lite Beaded surface challenges comparison with all other screens, beaded or otherwise. It is available in many styles including the popular Challenger shown here which can be set up instantly anywhere. Write for descriptive literature!

DA-LITE SCREEN CO., INC.

DEPT S A C 2723 N CRAWFORD AVENUE CHICAGO ILL

"This is the story of the American people," says the script at one point, "their achievements and their failures, as they lived through the fateful years that began with 1914."

"The Ramparts We Watch" should be seen by all ages.

●

Maryland

Twentieth Century-Fox has in "Maryland" a wide variety of entertainment, a bit of stern tragedy, a larger amount of riotous comedy, and one of the most melodramatic steeplechase sequences ever filmed—and, by the way, all in Technicolor. George Barnes, A.S.C., and Ray Rennahan, A.S.C., photographed the picture and to splendid advantage. There were many exteriors, of scenes that lend themselves unusually to color photography.

Walter Brennan and Fay Bainter were the leading players, with Brenda Joyce and John Payne in the juvenile spots. Charles Ruggles was seen in a character part.

Aside from the strong portrayals of white players there are sterling performances of colored actors—Clarence Muse, as the Reverend Bitters, who presides at the revival meeting in most distinguished form, really matchless; he outbarrymores John, and no foolin'. Hattie McDaniel, as the ruler of the Dan-field kitchen and, sometimes, of her husband, Shadrach, stood out as always. And Ben Carter as the latter brought a new form of comedy to the screen, or an unusual form anyway. The humor of the colored folks was natural, as against that which is forced. It was boisterous, plenty, but never out of character. The revival meeting was one to remember—as screamingly funny as anything so deadly serious safely could be.

It was all a corking show.

●

My Love Came Back

Warner Brothers are reported to have decided to make a star of Jeffrey Lynn after seeing his performance in "My Love Came Back." They didn't have to wait so long, and probably they didn't. After seeing his interpretation of the part of the minister in "All This and Heaven, Too," there was no occasion for waiting. His portrayal of the ancestor of the author in that story should mark him for stardom in any studio.

Lynn and Olivia De Havilland make a strong team in "My Love Came Back," a comedy-drama above the average. They are finely supported by Charles Winninger and Spring Byington in a parallel team. S. S. Sakall is another performer who rates high, also.

Charles Rosher, A.S.C., directs photography. He finely matches the light and gay mood of the performance.

●

Young People

For her final appearance, Harry Joe Brown has produced under Twentieth Century-Fox banner a grand picture for Shirley Temple. Combining the ever welcome antics of Charlotte Greenwood and one of Jack Oakie's best performances to date, "Young People" is tops in entertainment.

The story is about show people who retire from vaudeville and move to a small town. It is in their efforts to blend into the life of this small tradition-bound New England town that much of the story lies. Many of the sequences don't quite connect and there are places where interest lags, but what it lacks there is made up in other ways.

Shirley Temple shows that she is a real trooper. Her dancing and acting are not just the talented performance of a child but the finished product of a more mature person. In the many dancing and singing numbers which she does with Charlotte Greenwood and Jack Oakie, she keeps up with the best of them. Charlotte Greenwood is at her best.

For those who followed her in her many stage appearances, this is another part to add to her comedy laurels. Rotund Jack Oakie is teamed with her in a part which he takes full advantage of, as Shirley Temple's foster parents. On the shoulders of these three, co-starred together, rests the burden of the picture. They turn in a grand job.

There were many smaller roles that were excellently cast. Noteworthy among

EVERYTHING PHOTOGRAPHIC
AND CINEMATIC
FOR PROFESSIONAL AND AMATEUR
The World's Largest Variety of Cameras and Projectors. Studio and Laboratory Equipment with Latest Improvements as Used in the Hollywood Studios. New and Used BARGAINS.
Hollywood Camera Exchange
1600 CAHUENGA BOULEVARD
HO 3651 Hollywood, California Cable: Hecemex

CAMERA SUPPLY COMPANY
ART REEVES
1515 North Cahuenga Boulevard
HOLLYWOOD Cable Address—Cameras CALIFORNIA
Efficient-Courteous Service New and Used Equipment
Bought—Sold—Rented
Everything Photographic Professional and Amateur

EASTERN HEADQUARTERS FOR THE CAMERAMAN
RENTALS • SALES • SERVICE
Professional Studio and Cutting Room Equipment
Available At All Times
★ MITCHELL — Standard, Hi-speed, Silenced and N C Cameras ★
★ BELL & HOWELL — Standard, Hi-speed, Process and Eyemo Cameras ★
★ WALL — Latest Model Single System Sound Cameras ★
★ PEARLESS BLIMPS, PEARLESS and EASY PANORAM DOLLYS, PRICTION and GYRO TRIPODS ★
INTERLOCK, SYNCHRONOMS, HI-SPEED and VARIABLE SPEED MOTORS with TACHOMETERS
★ 35mm DOUBLE SYSTEM RECORDING EQUIPMENT ★
★ COOKE SPEED PANCHRO and ASTRO PAN TACHAR LENSES all focal lengths—PILTZES and LIGHTS ★
MOVIOLAS ★ SYNCHRONIZERS ★ REWINDS
WE SPECIALIZE in REPAIR WORK on MITCHELL and BELL & HOWELL CAMERAS
FRANK-ZUCKER CABLE ADDRESS CINEQUIP
CAMERA EQUIPMENT CO
1600 BROADWAY NYC CIRCLE 6-5080

them was the fine performance of Kathleen Howard The very minor love interest was supplied by Arleen Whelan and George Montgomery, a newcomer

Adding to the picture to make it the thoroughly entertaining show it is are the new tunes by Mack Gordon and Harry Warren, and the fine photography of Edward Cronjager, A S C

M. D

●

Gold Rush Maisie

Ann Sothern in "Gold Rush Maisie" is a well-done picture by MGM. It is simply made and acted, convincing as a story of the outdoors of plain people getting the hard deal by fate But their luck turns at the end In support are among the principals Lee Bowman, Slim Summerville, Virginia Weidler, Mary Nash, John F Hamilton and Scotty Beckett.

Charles Lawton, A.S.C., is director of photography Edwin L. Marin directs

●

When the Daltons Rode

Universal's "When the Daltons Rode" is a battling picture There's an unusual amount of shooting, so much so that discretion may be advisable in letting the little ones attend The cast is rare in this type of film, meaning the type of outdoor stuff that goes along with horses and guns Just to name a few of them, there are Randolph Scott, Kay Francis, Brian Donlevy, George Bancroft, Broderick Crawford, Stuart Erwin, Andy Devine, Frank Albertson and Mary Gordon

And the pull of the picture responds to that same quality of cast George Marshall, who directed, reaffirmed his rank in action pictures among others with "Destry Rides Again"

One of the spectacular sequences in the picture is that where the Dalton boys drop from a shelf of rock alongside the track on to the top of a mixed train There they find a flatcar loaded with saddled horses The deputy sheriffs who own them are on the inside of the train playing cards Of course, they are hunting the Daltons The boys climb down into the flatcar and, opening a gate on the side, leap down the embankment, each man on a good horse It is but one of quite a number of parallel occurrences

Hal Mohr, A.S.C., is director of photography He opens the picture with striking scenes of beauty, scenes entirely at variance with those of death and disaster to come later The photography easily is one of the features of a stirring picture

●

Pastor Hall

On the evening of July 26 James Roosevelt showed "Pastor Hall," new anti-Nazi picture made early this year in England, in a projection room at the United Artists' studio The picture has been in this country for two months It was offered to several distributing companies, but they declined. When Mr. Roosevelt was shown "Pastor Hall" he became so interested he arranged for his mother to see it Mrs Roosevelt volunteered to help her son as much as possible in bringing it to the American public

The film is a powerful document. Which is a good place to say "Pastor Hall" is the second feature length subject made by its producers, Boulting brothers, Roy and John, who have gained favorable attention in England through their short subjects and documentaries Plainly they know their business

The story of "Pastor Hall" was written as a play by the late German dramatist Ernest Toller The principal is a minister in a small German town He battles the growing power of the Nazi regime and philosophy His fearlessness results in his being cast into a concentration camp, with its lash and other brutalities

There is a highly dramatic climax, unforgettable, all the stronger by reason of its spiritual appeal

Wilfrid Lawson is Pastor Hall He is all that may be conceived of a man assailed by the forces now in control of Germany—and other countries

Undoubtedly Germany will make a bitter fight to stop the showing of the picture It may be necessary to carry the film to Washington and show it to members of Congress It might be an idea

Government Seeks Several Visual Education Experts

The United States Civil Service Commission has announced an open competitive examination to secure specialists in the field of visual information to fill Government positions The examination covers three grades, with salaries ranging from $2600 to $3800 a year, less a retirement deduction of 3½ percent

Applications must be on file in the commission's Washington office not later than July 30 if received from States east of Colorado, and not later than August 2, 1940, if received from Colorado and States westward

Applicants must have completed a four-year college course, and in addition must have had responsible professional experience in the presentation and interpretation of facts and ideas by means of visual materials, such as exhibits, photographs, motion pictures, posters, or pictorial publications Applicants will not be given a written test, but will be rated on their qualifications as shown in their applications and on corroborative evidence

Full information as to the requirements for these positions, and application forms, may be obtained at any first or second class post office

LANDERS CAMERA RENTALS

—: RENTALS - SERVICE :—

MOTION PICTURE CAMERAS - BLIMPS - DOLLIES
AND ALL ACCESSORIES

PHONE HI-8333

6313 SUNSET BOULEVARD
NEAR VINE STREET
HOLLYWOOD, CALIFORNIA

Night HE-1311

MOTION PICTURE EQUIPMENT

Studio and Laboratory Tested Since 1929

AUTOMATIC DEVELOPING MACHINE
COMPLETE IN EVERY DETAIL

Immediate Delivery

HOLLYWOOD USERS CAN ATTEST MACHINE'S SUPERIORITY
USERS ALL OVER THE WORLD CAN RECOMMEND THIS DEVELOPING MACHINE

THIS PRACTICAL MACHINE CAN BE USED IN ANY CLIMATE
EASILY INSTALLED—QUICK DELIVERIES

● SENSITESTER—For Light Tests and Sensitometric Strips
● SOUND RECORDING SYSTEMS

ART REEVES

Cable Address: ARTREEVES
7512 Santa Monica Blvd. Hollywood, California, U. S. A.

"South of the Border"

(Continued from Page 149)

and here was a real chance for me to shoot the construction of a building in the same way. Adobe building blocks are made from adobe mud mixed with straw. Dirt is dug and water added until it is a pliable paste.

Straw is then added and it is poured into molds. I found a spot where two men were mixing the mud, while all around adobe blocks were standing on edge to dry, and in the background two new buildings were nearing completion. The workman mixing the mud had his trousers rolled up and was knee deep in the job.

A good cut-in was made as he tramped back and forth over the mud with his bare feet, working the compound with a hoe at the same time. A closeup of his hands adding the straw was the next step.

I changed camera position to get a general view of the mixture being poured into the mold. An imposing church made a backdrop. Then moving into a full closeup of the mold, the action showed hands raising up the mold, leaving the two adobe blocks in perfect form.

Always wherever possible I kept the adobe blocks in the camera range, and when a general view was being made a man setting blocks out to dry was included behind the principal action.

With so many new homes underway, it was easy to get a closeup showing one man starting to lay the adobe walls of a new building while a house under construction was included in the background.

The workmen enthusiastically quit their jobs on the back of the house and moved to the front to give me action in the foreground. Everywhere I went in Mexico it was the same. The man in the field or on the street was ever ready to take time out to give me action just where I needed it.

It was important to have one shot of an unfinished building with workmen putting adobe in place high up on a wall. We searched Chihuahua, but there were no buildings in just that stage of construction.

Inquiring around we heard that there was a large school building going up in Aldama, thirty miles away. So off to Aldama we went and found a perfect stage set for comprehensive shots.

To get them we had to build a camera platform level with the top of the wall. An old church and a mountain ridge filled in the background here.

The adobe wall was thirty feet high and twelve inches wide. The mason was on top of the wall and his helper climbed up a ladder with a pail of plaster on his head, then walked along the wall for thirty feet to the mason. He dumped the plaster, whirled around and retraced his steps, returning in short order with an adobe block on his head.

To emphasize the skill of this man, I moved to the ground for a low shot looking up as he traveled along the top of the wall. The dramatic effect was heightened by a full closeup of him putting the block on his head and starting up the ladder, with the camera looking straight up.

Back in Chihuahua we found some good scenes of workers putting finishing touches on some of the larger houses. Even here, wherever possible, I included adobe bricks drying on the ground. One effective scene was made by putting the camera inside the house, looking through an iron window frame.

One workman was putting glass in the frame, two men were laying tile on the porch, beyond were two men working in a sea of adobe bricks, while in the far distance appeared the same church which was used in the adobe mixing scene. Two shots of finished houses closed this chapter.

With these three sequences of Chihuahua, added to the three previously made in Sonora, "South of the Border" is on its way through the laboratory and editorial rooms in preparation for an early release.

With the international situation as its present high peak of tension, the American film producers can do much to cement friendly relations for us with other nations by making special efforts to look for something good to include in our films which have a circulation of millions.

Levinson Names Chairmen of Academy Science Group

The executive committee of the Sciences Branch, Academy of Motion Picture Arts and Sciences, has announced the appointment of the following section chairmen:

Harold McCord, film editors, Peter Mole, equipment, Thomas Moulton, sound, Jack Otterson, art directors, Ray Wilkinson, photographic.

In announcing these appointments, Nathan Levinson, chairman of the branch, stated that in line with the policy of the Academy Board of Governors, the executive committee and the new section chairmen will immediately inaugurate a comprehensive program of membership activities designed to increase the value of membership in the Academy to its scientific groups.

The Committee also announced resumption of publication of the technical credits bulletin.

FAXON DEAN
INC.
CAMERAS
BLIMPS-DOLLYS
FOR RENT
Day, NOrmandie 22184
Night, NOrmandie 22563
4516 Sunset Boulevard

Boyle Meets Thrills in Asia

(Continued from Page 359)

whose duty it was to aid us in getting our pictures.

But all too often, they could not see eye to eye with us as to what constituted picture material. Passionately devoted as most of these officials are to the tremendous task of westernizing and modernizing the backward ways of these countries, they felt their national honor would be hurt if our cameras brought to American audiences scenes showing the more primitive, traditional ways of living and working.

Film Must Go Forward

On one occasion, for instance (I think it was in Bagdad), I had framed a highly pictorial shot of a long string of native porters toiling up from the river bearing goatskin water bags. Our official escort was too polite to remonstrate with us. Oh, dear, yes! But while we were getting the cameras set up, he had a private word with the porters so that, when we were ready to shoot, the porters detoured neatly around our camera-angle!

Nothing we could say would change his passionate views on the subject, he would gladly help us film California-style irrigation works or scenes of burnoosed Arabs operating a modern American centrifugal pump. But the traditional methods, old-fashioned in the days of Haroun-al-Raschid and the Arabian Nights—no!

We finally had to leave the camera where it stood, in the care of our "boys," and go and raise holy hades with the Governor before we could get our shots.

In fairness to the native officials, however, it must be pointed out that some European and American travel writers of the "glamor boy" school have in the past exaggerated their descriptions of locally primitive conditions which, in a case where even the truth is often bad enough, naturally rankles in the minds of people who are devoting their energies to shoving a nation eight or ten centuries ahead in the space of a few years.

First Pro Movie Camera

From Bagdad we headed for Teheran, Persia—or Iran, as the country is now called. Here we spent almost a month, with side trips to Isfahan, Meshed, and other centers. We filmed much footage of the many colorful mosques—we were the first to take professional movie cameras into Iran, and, later, into Afghanistan, as well.

Oddly enough, we had little trouble in filming the mosques, usually so carefully witheld from the cameras of unbelievers, since we were armed with authority from the Shah, Pahlavi, himself.

The Shah has done a good job of modernizing his ancient country—which makes things fine for the country but not so good for the photographer; the women no longer wear veils, and the dress of both men and women has become very occidentalized.

Leaving Iran we crossed the 8700-foot high Chaluz Pass in the Elbruz Mountains and then dropped down to the shores of the Caspian Sea, 79 feet below sea level. We drove beside this sea for miles, and then returned to the highlands, skirting 20,000-foot Mount Demaand.

They say every motor trip story must have its tale of detours. Ours was almost 1000 miles long, and came when we found that because of a bridge washout in Afghanistan we had to go south in Persia and reach Afghanistan by way of Baluchistan and Quetta.

For lack of sign posts along the seldom-used roads we got off on the wrong road, got stuck in river bottoms, and for three days had a very unpleasant time until we finally managed to get back on to the right road once more.

In British Territory

Finally we reached Quetta, the principal city of Baluchistan, and the one that was destroyed by an earthquake which killed 35,000 people in 1935. They are still rebuilding it, largely with earthquake proof buildings. Here we were again in British territory, and everyone was most hospitable, not the least in this respect being the British Army mechanics who made some repairs on our vehicles.

From Quetta we headed into Afghanistan via Kandahar, to Kabul, the Afghan capital, where we were honored by a visit from the King and his staff. Kabul is a very colorful city where the womenfolk still wear the veil and the peasant men still dress in the ancient costumes.

Even when we left our departure was filled with local color, for the road out of town was crowded with Afghans, their camels, sheep and goats going down to lower lands and warmer climes.

It was almost impossible to make any progress; all morning our top speed remained under four miles an hour. But about noon we finally left the last of the crowd, and could press on at such speed as the badly repaired roads permitted.

The following morning we entered India through the far-famed Khyber Pass. Imagine my surprise when one of the Indian officers at the frontier came up and asked if we knew Felix Schoedsack! It seems he was with our friend Felix during Schoedsack's last visit to India.

The Khyber offered great photographic possibilities, and we took advantage of them. There are actually two roads; one for fast-moving automotive and military traffic, and the other for the slower-moving native traffic of ox-carts, camel caravans and the like.

"Wolves" Still Watch

The road is well protected by forts every half mile or so, and one is given a definitely specified time in which to traverse the pass. No one is allowed on the pass after nightfall, more two-legged "wolves."

We spent several days in Peshawar,

2 year GUARANTEE

Rugged construction and rigid manufacturing standards enable us to guarantee efficient performance of the B-M Model F Sound Recording Unit for two full years without regard for the amount of footage recorded. Write for literature.

B-M

SOUND RECORDING UNIT

MODEL F

A compact, rugged and simplified 35 mm S O F recording unit for symmetrical V A track

Frequency response chart

The BERNDT-MAURER Corp.

117 EAST 24th STREET — NEW YORK, N. Y.

GOERZ

KINO-HYPAR LENSES

***f*:2.7 and *f*:3**

For regular and color movies of surprising quality. High chromatic correction.

Focal lengths 15mm to 100mm—can be fitted in snifable focusing mounts to Amateur and Professional Movie Cameras.

GOERZ *Reflex* FOCUSER

—Patented—

for 16mm Movie Camera users—voids PARALLAX between finder and lens—provides full size ground glass image magnified 10 times. Adaptable to lenses 3" and up. Also useful as extension tube for shorter focus lenses for close-ups. Extensively used in shooting surgical operations, small animal life, etc.

GOERZ *Parallax-Free* FOCUSER and FIELD FINDER CONTROL

for Filmo 121 and Simplex Packette, no more off center pictures, magnifies 4 and 8x.

For Details [illegible]

C P GOERZ AMERICAN OPTICAL CO

317 E 34th St., New York N. Y.

American Lens Makers Since 1899

commuting to and from the Pass in order to film all the Khyber scenes we wanted

Due to the war the British authorities sealed our short-wave transmitters and withdrew our "call letters," but they were kind enough to let us use our all-wave receiver, which was carried in the big trailer

So early in the morning, while our "boys" were getting breakfast, we would tune in Schenectady on 31 meters and hear programs that were originating in Hollywood the night before On one Monday morning at seven I recall with especial pleasure listening to our friend Edgar Bergen, A S C, and his "assistant" (?) Charley McCarthy on their regular program which in Hollywood is heard Sunday afternoons at 5 o'clock

I assure you it was a real thrill to feel such close contact with home and friends, for by that time, due to the war, our air mail was taking from six to eight weeks to reach us, and was censored, besides!

But after all those long months in the wilds of Asia we were at last reaching civilization, for in Peshawar we met a very charming lady who was demonstrating Max Factor make-up to the high-caste native women! But the story of our experiences in India is a tale in itself

[Editor's Note—Next month Mr Boyle will tell of his six months spent in India and his exciting trip home via Europe last May]

New Books

(Continued from Page 364)

operations in the motion picture studios has set about to record what he believes will be information of help and assistance to those employed in this particular field of endeavor," declares the author of this book in his foreword

The book is rare and unusual It is written by a young man who for five years has worked as an electrician around lights in a studio He has written about his work for the benefit of others who are doing likewise "New men are entering the industry daily, other men are dropping out," he goes on in his introduction "The valuable experience gained by these men who leave is in most cases irrevocably lost Methods of accomplishing certain operations and using various equipment in an easier and more efficient manner oftimes leave with the individual

"The chapters which follow make no pretense of setting themselves up as a standard or text They strive only to help in a small degree and perhaps point the way The writer does believe, however, that to obtain the optimum in results in any manufacture a thorough knowledge of the tools used and a complete understanding of their purpose is necessary. It is this premise to which the author dedicates this work"

The book is in seven chapters Titles of these are Direct Current, Alternating Current, Generators and Motors, Set Lighting, Arc Theory and operation, Equipment and Its Operation and Striking and Rigging

Taking one of these chapters, that devoted to Set Lighting, it breaks down into the nature of sight and its definition; the Angstrom unit, color perception, intensity, classification and nomenclature; general conclusions; flat, streak and spot lighting, high and low key lighting, shadows, closeup lighting; history, lighting intensities, set lighting in the near future

The book is from the hand of a man who has been facing the problems he describes and explains He knows the answers from the top down and the bottom up It is a practical book for men who aim to go to the root of things

Natural Color Processes By Carlton E Dunn Third Edition American Photographic Publishing Company, 353 Newbury street, Boston $2

Carlton Dunn has completely rewritten and greatly enlarged this book on color, incorporating methods of working, hints on how to avoid trouble, and short cuts used by men who have succeeded in producing first-class color work Partial to no particular process, although the author is a foremost authority on carbro, the book covers all processes

Simple color analysis, the necessary theory for making color prints

Making color separation negatives, the first step in making color photographs A good print depends on knowing how to make good negatives

Autotype trichrome carbro, complete instructions for this process which is used by many of America's professional color workers

Belcolor printing film

The chromatone process.

Reliefs and imbibitions for color prints and transparencies includes auto-type dyebro, Eastman wash-off relief, two-color imbibition relief.

Duxochrome and colorstill color printing films

Dye mordanting

Screen color transparencies, Agfacolor plates, Lumiere film color

Dufaycolor

Multilayer color processes, Kodachrome, all types, amateur and professional

The Finlay process

Aerial Photos—How to Make and Sell Them. By Claud J Dry Aircraft Directory, Athens, Ohio $1, 66 pp

The contents of this book are titled under the heads of A New Field, A Few Uses, Manufactured Cameras, Using Regular Cameras, Rebuilt and Adapted Cameras, The Graphic or Speed Graphic, Adapting Folding Cameras, Making Aerial Photography Pay, A Fascinating Business, More Markets, Obtaining News Assignments, Prices to Charge, Films, Filters and Factors, Processing and Enlarging, Aerial Mapping, Kite Photography and Balloon and Miscellaneous

MOVIOLA
FILM EDITING EQUIPMENT
Used in Every Major Studio
Illustrated Literature on request
MOVIOLA CO
1451 Gordon St Hollywood Calif

Scheibe's FILTERS
In World-Wide Use
produces Moonlight and Night Effects in Daytime-Fog Scenes Diffused Focus and many other effects
George H. Scheibe
ORIGINATOR OF EFFECT FILTERS
1827 WEST 78TH ST LOS ANGELES CAL

Fried 16mm. Sound and Picture Printer Model DB
For Black & White and Kodachrome Duplicating
FRIED CAMERA CO.
6156 Santa Monica Blvd.
HOLLYWOOD, CALIF.
Cable Address FRIEDCAMCO

Establishes Electronics Division

A step of far reaching significance was recently taken by the Bell & Howell Company in the establishment of an electronics division at the company's engineering laboratory With Louis A McNabb as director, the new division will be devoted exclusively to design and engineering problems associated with sound phenomena, and will have complete jurisdiction over all research, development, and manufacturing in the field of sound equipment and television.

Moen Joins Bell & Howell

Assuming his new duties with a wealth of first-hand experience in the visual education field, Wallace A Moen has been appointed assistant manager of the B&H educational division. Mr Moen received his B A from Luther College, Decorah, Iowa, and for the five ensuing years taught the social sciences in the public high schools of that state After two years of administrative work and direct connection with visual aids in education Mr Moen joined Bell & Howell

Los Angeles Cinema Club

About 150 members and guests of the Los Angeles Cinema Club attended the July dinner meeting at the Chapman Park Hotel. This group of filmmaking enthusiasts has been meeting the first Tuesday of each month for the past nine years

A new member, Mr. Rupert Sewelson, importer gave an interesting commentary while showing his beautifully exposed 16mm Kodachrome reels, depicting scenes recently taken in the interior of North China. The natives carving jade, doing cloissone work, making rugs, etc., were fascinating to the large audience. Many interesting closeups of the art work and the natives, made the film outstandingly different

Another excellent color film was presented by member George Ring, showing the thrills of "big-game" fishing along the Mexican coast

The National Garden Bureau's three-reel Kodachrome film, "It's Fun to Make a Garden," was of interest to those who supplement filmmaking with home gardening

The club president announced a new club project. Members will contribute their choice scenes of animals and birds, to be edited, assembled, titled and duplicates will be made. Prints of the complete reels will be used to entertain the shut-ins and under privileged groups before which the club is arranging frequent showings of films These institutions whose entertainment is often lacking or limited, are most enthusiastic audiences for films, and the children groups particularly enjoy reels on animals and birds. ED J PYLE, JR, President

Tri-City Cinema Club

Davenport—Rock Island—Moline

At the meeting June 28 in the People's Power Company Auditorium in Rock Island officers were elected for the coming year as follows

President—Dr. Albert N. Mueller, Rock Island,

First Vice President—Ray O Schmidt, Davenport;

Second Vice President—John Hoffman, Moline;

Secretary-Treasurer — Dr Paul A. White, Davenport

Board of Trustees—1941, Miss Georgia T. First, Rock Island, 1942, C. R. Crakes, Moline, 1943, Dr. J D. McPike, Muscatine.

Winners first annual movie contest (16mm color) 1, Harry T Knox, Rock Island; "Wintertime 1940" 2, Miss Georgia T First, Rock Island, 'Sunsets" 3, Birger Swenson, Rock Island, "Colonial Williamsburg" (8mm. color) 1, Tom Griberg, Moline, "Virginia"

The meeting ended the 1939-40 season, and our second year We have fifty members in good standing and a substantial balance in the treasury The 1940-41 year begins in September, the meeting to be held in Davenport, Iowa

ALBERT N MUELLER, M D,
President

Traveling Far

FROM away up in Thorshaven, in the little Faroe Islands, that possession of Denmark tucked away in the North Atlantic half way between the north of Scotland and Iceland, comes a subscription this last month to The American Cinematographer. It is for the year, dating back to January It comes through the agency of William Dawson & Sons, London (established 1809)

The transaction demonstrates that in London, in the midst of the weirdest and most terrifying warfare in history, business goes on as usual, that in Thorshaven S N. Jacobsen, bookseller has customers who in spite of surrounding distractions maintain and continue to maintain their photographic interests.

NEED MONEY?

WE LOAN MONEY NO MATTER WHERE are no silly limits. 8 x 10, 16mm and 8 mm finished pictures. All loans are good for one year LOW RATES. No extra charges of any kind. Write for further details and loan value of your equipment.

H. STERN, INC. Bonded Pawnbrokers Since 1858
672 c Sixth Ave (at 31st St) New York City
Unredeemed Bargains Available List Free

8 Enlarged TO **16** Reduced TO **8**

Geo. W. Colburn Laboratory
Special Motion Picture Printing
1197 MERCHANDISE MART
CHICAGO

PACIFIC LABORATORIES

Complete 16mm. Film Service

Machine Developing

For the professional Photographer Densitometry, and Time and Temperature Control Specializing in Negative-Positive Sound Track and Picture Work Also Duplicate Negatives Composite Prints 35 mm Optical Reductions to 16 mm

Kodachrome Duplications

A three-day service on sound or silent prints from Original Kodachrome

Sound Recording

Direct on 8 mm film Dubbing Narration Sound Effects and absolute Synchronous Sound on film Sound Camera and Sound Truck available for location

The most complete 16mm. plant on the West Coast.

1027 NO. HIGHLAND
HOLLYWOOD HI-0226 CALIFORNIA

Oakland Club

In line with a recently adopted policy that the club sponsor free showings of their members' films for shut-ins, the club presented a benefit program at the Claremont Hotel for the East Bay Children's Hospital, and a program for shut-ins at the Livermore Veterans Memorial Hospital The following pictures were shown when eight members of the club journeyed to Livermore

Gene Ritzman—"Garden Life"
Dr L A Stuck—"1939 Salinas Rodeo"
Dr N. P Dunne—"Treasure Island"
Raymond O'Connell—"Ice Follies of 1939"
Clyde Diddle—"Hands Across the Day"

All pictures were shown with sound and musical score, and were well received A new program for next year is being formulated

At our May meetings at the Coit Hotel, we had talks on titling, each of the several different members covering different phases of title making The second May meeting presented Gene Ritzman, who gave a demonstrated talk on the technic of lapse time photography of flowers, and Dr Don Miller spoke on surgical photography Dr Fred Fisher read an article on the "Proper Projection of Kodachrome"

Fred Thompson of the City of Oakland recreation department and a member of the club presented his Kodachrome film on "Recreation Camps" It was well edited, beautifully photographed and interesting We are sure it will go far in accomplishing its purpose, to make people conscious and enthusiastic about municipal summer camps.

At our first June meeting we had, by the Skinner Company of San Francisco, a demonstration of the Vocatitler. We also started our "review of members' films" series, wherein each member of the club presents his film efforts for club review, criticism and suggestions.

C E BARNETT,
Chairman Public Relations Committee.

Superflash Midget Ready

Forty per cent greater output than any other midget flash bulb is claimed for the new Superflash "Press 25," announced by Wabash Photolamp Corporation, Brooklyn. It is a bayonet base bulb that has an output of 25,000 lumen seconds and the same long-peak characteristics for which Wabash hydronalum wire element bulbs are noted It measures about 2 inches high

A new midget Superflash with an increase of 40 per cent light output and a new ten-bulb pocket pack that fits in a jacket pocket, are announced by Wabash Photolamp Corporation of Brooklyn The new bulb is called the "Press 25"

The new Superflash bulbs take only a fraction of the space formerly required for bulbs of equal flash-power, making the ten-bulb pack very convenient to handle and carry

Acquires Rights to Brown Micro-matic Movie Titler

The American Bolex Company, 155 East Forty-fourth Street, New York, has just announced it has acquired the exclusive sales rights to the new Brown Micro-matic Movie Titler In making this announcement the company points out it has been searching for years for a high grade, precise, inexpensive titler

Constructed entirely of metal, the titler offers outstanding features With the stand either in a horizontal or vertical position, it is possible accurately to align the camera in a few seconds' time The camera platform is exceptionally rigid and is moved into position for accurate alignment with the center of the title board by simply turning two knurled knobs

Any 8mm. or 16mm. movie camera can be attached and aligned without difficulty The target sight is placed in position before the camera lens The camera platform is raised or lowered on a worm gear and the camera is moved from side to side by a geared side plate It is quickly apparent when the lens is accurately centered within the concentric circles of the target sight This gives absolute assurance that the lens is sighted on the center of the 9 by 12 inch title board

The size of the titles used or the area of the board covered is controlled, of course, by the focal length of the lens used and by the distance of the camera's film plane from the board A series of charts will give this distance for the most commonly used lenses, i e 12 5mm., 15mm., 1-inch, 2 inch and 3-inch The camera is always squared up automatically on the camera stand and throughout the making of zooms or whatnots will never vary its alignment An adjustable "zoom" stop is also provided

When ready to shoot, the target sight is removed and the camera platform can then be moved as far forward as desired, riding smoothly on two 42-inch chromium steel rods — no waiver, no wobble

The 9 by 12 board itself is in reality a detachable metal frame in which various types of materials can be placed Those supplied with the outfit are a cork board, clear glass, and an opal glass No letters are supplied, but are available at extra cost

Hollywood Forum Has Interesting Meeting

(Continued from Page 359)

combated the conclusions of Mr Friedrich, declaring in some respects they were not true He told how the Hays organization staff had examined everything in a story way before the script reached his department He said everything objectionable had been eliminated

The controversy is as old as the motion picture and possibly will continue as long as does the motion picture. And possibly both sides will continue to believe their own side is in the right

To a bystander it seemed every precaution should be taken to protect the child from seeing things it shouldn't, but at the same time the motion picture producer and the adult customer had some rights in an entertainment way that could not be ignored That is, if the motion picture was to continue as a theatrical entertainment

Talks of Anachronisms

Dr Lissauer talked only briefly in a controversial mood He swung over to the teacher as a critic of motion pictures He told of one instance in which an anachronism had been permitted to ride when discovered in time to remedy it—because it was believed to be unimportant

In a story of 1750 there was reference to kilometers A bell began faintly to tinkle somewhere back in Dr Lissauer's consciousness that something was wrong Finally it dawned on the doctor that kilometer in 1750 was wrong It should be league But the suggestion was poohpoohed, it was inconsequential It was permitted to ride, to go into the picture

After the film was released the letters began to trickle in—from teachers, professors, gas station men and even children Always the motion picture maker is battling the public, or the public is battling the motion picture maker It is the delight taken by human beings in finding some one in the wrong And it is a battle on the part of a motion picture maker not to be caught in the wrong

Former President Bruce A Findlay, director of visual education, Los Angeles city schools, took a place alongside the screen He had a shaded lamp and a stand Apparently it was a serious discussion on which he was entering He was billed to speak on "This Visual-EYES-ing EAR-a." On the screen was thrown a chart and cartoon, discussing the question of visual education

But the former president was not entirely serious His friends were quickly reminded that first of all he is a jokester, and he was in a joking mood. There was plenty in what he said that could and was taken seriously, but never for more than a moment at a time.

The sixth annual conference wound up in a burst of hilarity

The officers of the Motion Picture Forum are Fred W. Orth, president; Mrs Leo B Hedges, vice president, Dr. William J Klapp, program chairman; Mrs Marie K Haskell, publicity chairman; J Walter Evans, secretary To Mr. Evans went credit for the excellent entertainment arranged for the members of the Forum—and also for the unusual fidelity with which it was carried out

CLASSIFIED ADVERTISING

FOR SALE

THE WORLDS LARGEST VARIETY OF Studio and Laboratory equipment with latest improvements as used in Hollywood at tremendous savings New and Used Mitchell Bell-Howell Akeley De Brie Eyemo animation process cameras lenses color magazines adaptors lighting equipment silencing blimps dollies printers splicers moviolas, meters, light-testers gear boxes synchronizers Guaranteed optically and mechanically perfect. Send for bargain catalogue Hollywood Camera Exchange 1600 Cahuenga Blvd Hollywood Calif Cable Hocamex

16MM KODACHROME MOVIE FILMS OF Hawaii surfing hula dancing cocoanut tree climbing Hawaiian flowers and general scenes Original exposed Kodachrome 25c per foot. Duplicate prints $12 50 for 100 feet in following subjects "Paradise of the Pacific" "Flowers of Hawaii" "Hula Dancing" "Surfing" "Fishes of Hawaii" Add these gorgeous color sequences to your film library high in entertainment quality

35mm Kodachrome transparencies—65c each, $7 50 per dozen

KODAK HAWAII LTD

1065 Kapiolani Blvd. Honolulu, Hawaii U S A

RAEY STUDIO EQUIPMENT TURNTABLE dolly in new condition Also Fearless. Blimp

CAMERA EQUIPMENT COMPANY

1600 Broadway New York City

Tel Circle 6-5080 Cable Cinequip

NEW USED REBUILT STUDIO RECORDING AND LABORATORY EQUIPMENT Cameras Printers Splicers Rerorders Amplifiers Cable Horses Moviolas Intrrlork Motors Druelopers Galvanometers Optical Glowlamps rte Free Bargain Bulletin Buy or Trade S O S Cinema Supply Corporation New York

BELL & HOWELL 5-WAY SOUND PRINTER

CAMERA EQUIPMENT COMPANY

1600 Broadway Nrw York City

Tel Circle 6 5080 Cable Cinequip

CINE KODAK SPECIAL WITH F/1 9 Wide Angle and Telephoto Lens Tripod and Case Cost $625 11 New Now $489 00 All like new Hazel Nelson 965 Orange St St Paul Minn

WESTERN ELECTRIC INTERLOCK MOTOR mounted on door for Mitchell Standard Camera

CAMERA EQUIPMENT COMPANY

1600 Broadway Nrw York City

Tel Circle 6-5080 Cable Cinequip

WE BUY SELL AND RENT PROFESSIONAL AND 16mm EQUIPMENT NEW AND USED WE ARE DISTRIBUTORS FOR ALL LEADING MANUFACTURERS RUBY CAMERA EXCHANGE, 729 Seventh Ave, New York City Established since 1910.

WANTED

WE PAY CASH FOR EVERYTHING PHOTOGRAPHIC Write us today Hollywood Camera Exchange 1600 Cahuenga Blvd, Hollywood.

WANTED TO BUY FOR CASH

CAMERAS AND ACCESSORIES

MITCHELL, B & H, EYEMO, DEBRIE, AKELEY

ALSO LABORATORY AND CUTTING ROOM EQUIPMENT

CAMERA EQUIPMENT COMPANY

1600 BROADWAY, NEW YORK CITY

CABLE: CINEQUIP

WANTED STANDARD BELL & HOWELL 1 SHUTTER G O Russell 21 North Ocean St Jacksonville Fla

WANTED—1 STUDIO BELL & HOWELL 35mm Camera with or without silenced shuttle—turret to take F/2 3 lens no lens or accessories must be bargain Ney Askew 111 South Church Hillsboro Texas

And Now... Filmo Auto Master

WITH TURRET HEAD

★ . . . the Ultimate in 16 mm. Motion Picture Cameras for Personal Use

. . . BY BELL & HOWELL

DO you thrill to the perfect balance of a custom-made trap gun? . . . To the rhythmic glide of a superbly engineered car with a hall of fire under its hood? . . . To the split-second accuracy of a super-fine watch? Yes?—Then there is something in store for you when you see the new Filmo Auto Master. It is the newest member of a new and aristocratic family of magazine-loading motion picture cameras.

Richly endowed with character that instantly sets it apart from the rank and file, Filmo Auto Master stands head and shoulders above anything you have ever seen in a 16 mm motion picture camera for personal use. Here is uncompromising craftsmanship. Here is simplicity that smooths the path of the beginner. Here is flexible versatility that delights advanced skill and provides instant mastery over any and all picture opportunities.

Loading is so simple that it can be done while wearing gloves! The pre-threaded film magazine slides into place. A turret head mounts three lenses When the desired lens is rotated into photographic position, its matching viewfinder element is positioned automatically.

A positive-type viewfinder, enclosed and protected, provides an exceptionally brilliant image—and *what you see, you get* A new, built-in exposure chart gives readings at a single setting for both black-and-white and color film.

With four speeds and single frame exposure . . . with fast, color-corrected lens and a turret that mounts a full range of special-purpose lenses, with Steady-Strap Handle that swings the camera into instant action, and every other advanced feature, Filmo Auto Master is precision-built by the makers of Hollywood's professional motion picture equipment to bring professional results to a vast army of skilled amateurs who delight in the possession of finer things. See it at your camera dealer's, where it will be on display for the first time soon—or mail the coupon for details. Bell & Howell Company, Chicago, New York, Hollywood, London *Established 1907.*

Filmo Auto Master, with film speeds of 16, 32, 48 and 64 (slow motion) Steady-Strap Handle (in foreground), and Taylor-Hobson 1" F 2.7 universal focus lens, $195

Available on special order with speed range of 8, 16, 24, 32 at slight additional cost.

Filmo Auto Load and Auto Load "Speedster"

Identical twins except that Filmo Auto Load provides speeds of 8, 16, 24, 32 while Auto Load "Speedster" has speeds of 16, 32, 48, 64 Both are the same price. Both incorporate new effortless loading, improved viewfinder, unmistakable exposure chart; single frame exposure; and fast, color-corrected lens interchangeable with full range of special purpose lenses

Priced from $115 to $160 50, depending upon lens selection Steady-Strap Handle included

New FILMOTION VIEWER

(for 8 mm. and 16 mm. film, a model for each)

SEE your movie films as brilliant *motion pictures* when editing—rather than as a series of stills, That is what the new B&H FILMOTION VIEWER enables you to do. In addition, you can do a far more "professional" job of editing. This outfit provides complete protection to films that cannot be replaced When Model 136 Splicer and proper rewinders for your size films are attached to the Filmotion Viewer, you have a complete editing outfit *Filmotion Viewer* may be had complete with splicer as shown here—or you may detach your B&H Model 136 Splicer from its present base and mount it on the rounded-front viewer base shown here

Filmo "Companion" 8

—makes movies at snapshot cost

Press the button—what you see, you get, in black-and-white or full, natural color. Four speeds including slow motion. Device for animating cartoons. Provision for special lenses and accessories. **PRICE $49.50**

PRECISION-MADE BY

Bell & Howell

Bell & Howell Company
1844 Larchmont
Send free descriptive literature on
Auto Master ( ) Filmo
Load "Speedster" ( )
Filmotion Viewer

Name

Address

For photographic work that exacts the highest possible standard, Cameramen demand the

MITCHELL

MITCHELL CAMERA CORPORATION

665 NORTH ROBERTSON BOULEVARD
WEST HOLLYWOOD, CALIF.

Cable Address: MITCAMCO Phone: OXford 1051

AGENCIES

BELL & HOWELL LTD., London, England
CLAUD C CARTER, Sydney, Australia
D NAGASE & CO., LTD., Osaka, Japan
MOTION PICTURE CAMERA SUPPLY CO., New York City
FAZALBHOY, LTD., Bombay, India
H NASSIBIAN, Cairo, Egypt